

THE ETUDE

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National Opera

"TIME," the new miracle weekly of modern journalism, a miracle because it combines brevity with brains and smartness with sanity, recently reported that John Drinkwater (noted playwright, author of *Abraham Lincoln*) is at work upon a libretto dealing with the life of the Scottish poet Robert Burns. The music is to be done by the English musician, Ernest Austin.

Here is a real opportunity for a national tone-poet. Most of the opera libretti of the past were written by incapable dramatic hacks. It may be said that it was not until comparatively recent years that dramatic poems worthy of the name have been prepared for the composer. Bellini, Donizetti, and the early Verdi, suffered from this. Beaumarchais was an exception. His "*Figaro*" gave Mozart and Rossini immortal opportunities. The "*Carmen*" libretto is also notably good. Wagner, who wrote his own libretti, often succeeded in being hopelessly prolix.

Scribe, a professional dramatist who made a large fortune writing libretti for Meyerbeer, Auber, Verdi and others, produced works, which, in this day, creak with the same kind of artificiality which marked the plays of Bartley Campbell. Yet he had numerous admirers who did not hesitate to compare him with Shakespeare.

As for the works of the older librettists, they are simply too absurd to deserve serious consideration. The composers used this footlight doggerel as a kind of theatrical wardrobe in which to hang their trite, and always mellifluous, melodies. Such a thing as a national spirit in opera was unthinkable. "*Lucia di Lammermoor*" is about as Scotch as chianti or ravioli.

It is a genius indeed who can leap very far from his own national stockade. Felician David, Oriental only through his Semitic ancestry, was one of the few exceptions. His *Desert* is a real masterpiece of assimilation of another phase of civilization. One must have the soul-grasp to absorb the spirit of a whole race, to write the music of that nation in the natural idiom of its people. Proximity sometimes helps. Probably one of the reasons why so much of the Oriental-style music written in Russia seems real is because the Russian is next door to the great East. Someone has "scratched the Tartar."

Charpentier's "*Louise*" persists in the operatic repertoire because both the libretto and the music have grown from the soul of a Parisian. "*Louise*" is Paris. Like great architecture, it seems to have risen from the soil.

On the other hand, the "*Girl from the Golden West*" as an opera is as hopelessly un-American as "*Madame Butterfly*" is un-Japanese. Were it not for the splendid libretti the music for the most part could be transplanted to almost any other country. True, both have alien thematic suggestions, but one cannot make a lark out of a squirrel by putting feathers on it. Were it not for the powerful dramas and the magnificent music of Puccini, these works could never have gained their great popularity. They survive because of the immense and inextinguishable genius of the creators.

"*Cavalleria Rusticana*," however, is national opera. The drama is Italian and every note in Mascagni is Italian. "*Hänsel and Gretel*" is German because Humperdinck never forsook his native idiom. "*The Bartered Bride*" of Smetana is Bohemian from start to finish, as Musorgsky's "*Boris Godounoff*" is Russian. The Indian music of Thurlow Lieurance is Indian because the composer knows the Indians, loves the Indians, and has lived among them for years.

It is hardly profitable to attempt counterfeits in music.

The editor once wrote a Japanese ballet. While visiting friends who have a household staff of Japanese servants, he asked some of them to listen to his ballet. After a solemn discussion of the work, into which several Japanese themes had been woven, the butler announced with great dignity, "Very sorry—music no like Japanese music one little bit." One cannot import atmosphere in melodic bottles.

Some day we shall have American opera. But it must spring from our soil like the violets and the hickorys, the golden rod and the redwoods. It will not come with the stamp of La Scala or the Prinz Regenten Theater. It must grow from the soul and mind of a great American, with emotions as tumultuous as Puccini or Wagner, and a technic as forceful as Humperdinck or Rimsky-Korsakoff. Such opera is coming inevitably.

With All My Might

It was James who showed us through his psychology that a large part of mankind is only partially awake, partially alive, partially active.

Success in music calls for the utmost in every individual. No halfway measures will do. You must work to the limit of physical and mental endurance all the time, to reach the heights. If you expect anything but a life-long climb—get out of music. You will be miserable, with any other viewpoint. The great fun is in the great struggle.

Jonathan Edwards had the right idea. When he was in his teens at Harvard he wrote, "I resolve to live with all my might while I do live."

And he did. His example has inspired thousands of young men in succeeding generations.

Fading Fashions

THERE is something pathetic about fashion in music. Composers of works that do not possess the intrinsic qualities of permanence, work their lives out giving their best to the world, only to find in their old age that the fashion for their music is fading like the autumn leaves.

We had a visitor from Germany recently who knew the music-buying tastes of the German public in every detail. We mentioned to him names of several composers whose works have, in their time, been enormously popular. Gone—all gone. Yet these composers wrote exceedingly beautiful things, tending toward the salon music style, but, nevertheless, very far from mediocrity.

Time, the leveller, moves invincibly and ruthlessly forward. He has no favorites but those who have builded so strong and so great that their works refuse to yield to his long, keen scythe. That is the reason why we unconsciously revere the power, the beauty and force of Bach, Beethoven, Chopin, Schumann, Schubert, Palestrina, Bizet, Purcell and Tchaikowsky.

Make Music Work for You

JOHN D. ROCKEFELLER is quoted as saying, "I determined that in addition to working for money, I would make money work for me."

It often occurs to us that many music workers work all their life for music and are so busily engaged in the intricate technical machinery that they never make music work for them. If you do not learn to take a little time for yourself in which to really enjoy music, as the smoker enjoys a good cigar or the book lover enjoys a page from "*Sir Tristram Shandy*," you are not making music work for you and are missing the chief joy of your life work.

Brain Capital

If a miner digs down into the earth and brings out lumps of pure gold, that gold belongs to him as long as he lives or as long as he desires to keep it. If he sells it he can *invest* the capital and pass it on to his descendants as long as they desire to hold it.

If a real estate investor buys a piece of property he can entail it to his descendants. Thereupon rests much of the wealth of the Astors, the Vanderbilts, the Goulds and the other American multi-millionaires.

If a brain worker delves into his own brain and produces a work of permanent value to mankind—let us say a musical masterpiece—our laws let him keep it only for the length of his copyright. If he sells it to a publisher with a view to investing his receipts, the publisher is in a wholly different position from that of the real estate investor, because he cannot buy a permanent piece of property but only a lease for a few years—that is, the life of the copyright.

Why should the descendant of an Astor, who gained his money by barter and trade, roll in wealth while the descendant of Stephen Foster, who brought priceless melodies out of his own brain and soul, go penniless? If the copyright upon "Old Folks at Home" alone belonged to the Foster estate or to the original purchaser of the Foster works who risked his money in publishing it, the revenue to-day would be immense.

A great many people are beginning to realize that brain capital is being unfairly treated. Harry B. Smith, in *The American Mercury*, has this to say about the subject:

"An author devotes his life to the only ability that he possesses; he writes books; he creates the only kind of property he knows how to create. The law says to him: 'This property owes its existence solely to you—but you shall own it for only a limited time. Then it shall be taken from you, if you survive, or from your children after you; and after that it shall belong to anyone who chooses to exploit it at a profit to himself.' But if the author had devoted his life and labor to acquiring any property other than his writings, the law would say to him: 'That belongs to you and your heirs forever, or until you or they see fit to dispose of it.' In other words, if a man is foolish enough to write books or compose music, the law sets a definite limit on the time that he and his family may have the use and benefit of the property he has created, and when that prescribed time elapses the law permits its confiscation."

"It is true that in this day and generation there are authors and composers who realize substantial incomes from their writings. Some of them even acquire moderate wealth. But these are surely the exceptions. Those of more than ordinary talent are nearly all poor men. Certain playwrights, novelists and popular composers enjoy a few years of success, during which they earn incomes equal to those of prosperous plumbers. Occasionally a newspaper paragraph reports that Mr. So-and-So, the novelist, has made seventy thousand dollars in one year from a successful book, or that Mr. Blank, the composer of several musical comedies, earned a hundred thousand dollars last season. But it is always forgotten that Mr. So-and-So and Mr. Blank may never again attain to that lofty financial eminence. The prosperity even of the few is precarious, and most authors and composers, year in and year out, find the small form income-tax blanks adequate to their requirements."

Posthumous Success

There is something essentially tragic about compositions published after the death of their creators. Many of the works of the masters did not appear in print until after their deaths. Several of the best waltzes of Chopin for instance were still in manuscript when he passed away. The "Tales of Hoffman," Offenbach's one claim to larger immortality, was never seen by the composer. Bizet's "Carmen" and Moussorgsky's "Boris Goudounoff" were produced during the lifetime of their composers, but they could hardly imagine the great receptions that were to be given to them in after years.

How Shall I Hold My Hand?

MORE letters have come to us upon hand position than regarding almost any other subject.

The question can never be absolutely settled, because of the great differences in hands, to say nothing of differences in opinions.

At best we can merely attempt a compromise.

Liszt seemed to hold his hand high, with the fingers sloping down; but Liszt had a very large hand.

Rubinstein had broad stubby fingers and had difficulty in accommodating them to the piano.

Lhévinne, in his conferences in *THE ETUDE* last year, gave very useful opinions upon hand position and touch. They have since been published under the title, "Basic Principles in Pianoforte Playing."

THE ETUDE printed a chart on hand position a year or so ago which was a compromise design. This has helped countless teachers and students, and thousands of copies have been reprinted for those who wanted the chart apart from *THE ETUDE*.

What About Your Musical Library?

Recently we went into the music room of one of those teachers who are always complaining about the absence of the Fairy of Success. To anyone with common sense the reason was so obvious that it was funny. The whole studio was so uninviting that the little elf would probably have tilted her fairy wings and flown away as fast as she had come, if indeed she had ever been coaxed into the vicinity. One of the reasons for a lack of interest in the room was the forlorn little library of musical books on the mantelpiece. There they stood, three lone volumes covered with dust, and as uninteresting as the room itself.

Have you ever gone into the office of a prosperous lawyer, a prosperous clergyman or a prosperous doctor and found it without a fine working library of the best books obtainable? The old Scotch saying, "Sell your coat and buy a book," has been only too literal to many a young and struggling professional man.

Books are an investment, like money in the bank. They are almost a statement of your intellectual riches. Musicians, unfortunately, have not yet sufficiently discovered the need for a practical working library. Every good book you buy is a prop to your understanding, another beam in the structure of success. You can not expect to go on and on without replenishing your mind. There are thousands of musicians who are dying of intellectual starvation, for lack of the right kind of library diet.

Your pupils will unquestionably add to their respect for you as they see your studio library grow. Don't content yourself with half a dozen volumes. Have a regular book-buying plan and take a pride in seeing the best musical books and also books upon cultural subjects in general, added month by month. Your dealer will be glad to help you in making selections.

The literature of music has broadened enormously during the last fifty years. More than this, it has broadened in a normal and healthy manner. True there are the usual number of musical literary curiosities in which men with abnormally narrow brains try to impress the musical snobs with the fact that anything written about subjects of slight world appeal or real human interest are matters demanding superior scholarship. Such musical scholars will spend months over an insignificant mediaeval manuscript and turn their backs upon a great modern symphony. Fortunately they succeed in impressing few others than themselves. We know of several books of this kind which are little more than academic rubbish. They have some reason for existence, like the stuffed marmoset in the museum of natural history; but their value is so limited to the world as a whole that their position is painfully comic in the musical cosmos. Fortunately there are now thousands of fine musical books which reach out to the great hordes of music hungry people and give them just what should be in the small musical library.

Tests of Rhythm

By The Well-Known Concert Pianist and Teacher

GUY MAIER

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SEVERAL of the much-advertised reproducing pianos claim that their records sound exactly as the artist plays. Indeed they claim even more—that each roll is the artist himself! This seems a bit too much to believe; and yet some respects it is true. For, if you hear several of these records by well-known pianists, it is quite easy to tell who has made each roll. Why is this? Not because you can recognize the particular tone quality or phrasing of each pianist, nor yet because of the peculiar technical sound of each artist—but chiefly because of the reproduction of the rhythmic differences and subtleties which distinguish one pianist from another. One plays with a more sharply accented rhythm than another; or one is a more deliberate or plastic “swing” than another. The great pianist will play a work with an ingratiating, relaxing rhythm; while another’s sweeping exhilaration of the same work will fire your spirit. This is easily reproducible; and in this one sense at any rate the roll is faithful to the artist.

The Pianist's Greatest Asset

A pianist's greatest asset is his rhythm; and the serious student cannot spend too much thought in developing a persuasive and infectious “swing.” It makes no difference whether he is playing a slow, sustained melody or a rapid and brilliantly dramatic work. If he falls short of a beautiful tone, if his pedaling is bad, if his phrasing is poor, his playing can yet be effective if his rhythm is compelling. Ask the ordinary audience what it likes to hear best and it will usually mention either works with simple, beautiful “tunes,” or pieces with infectious rhythms. Inasmuch as the piano has not the ability to sing a long sustained tone as well as most of the other instruments, it has to rely more and more on the rhythmic element for its effect.

Of the two, beautiful tone and fine rhythmical swing, the latter is the more important to a pianist. If, to a naturally beautiful tone he succeeds in adding a good rhythm, he is a pianist sure of his mark!

This difference between rhythm and “time” can best be illustrated by hearing a record on one of the old player-pianos, and then hearing one of the modern reproducing instruments. In the first there is merely rigid, mathematical precision; in the second there is a real “poetry of motion,” and elastic give-and-take, by means of which the record is able to communicate the performer's intention.

Rhythm is indeed the “soul of music” and the background of all interpretation. In Christiani's excellent book, “The Principles of Expression in Piano Playing,” he says very appropriately “Music is indebted chiefly to rhythm for its order, perspicuity, intelligibility and consequently its power and effect. Rhythm is the principle of order in the magic world of tones. It is everywhere, and lends a beautiful self-balance to the out-goings of unimpeded energy.”

Two Hundred Pages of Rhythm

It is interesting to note that out of the three hundred pages which comprise Christiani's book two hundred are devoted to the problems of rhythm!

In the recent “Jazz” symposium in the “Etude” no one stressed the fact that the fascination of good jazz is due chiefly to its rhythmical complexities and to the really wonderful elasticity of its swing—in other words, to its alluring rhythm. Take this away from it and see how much you have left!

As in the former tests of “Tempo and Outline,” be sure to apply each of the following tests conscientiously to the whole piece not omitting a single measure.

1. Do I give sharp accents on the first notes of all measures of rapid or strongly marked rhythmical works?

Students should exaggerate such “meter” accents more than they do. Frequently a work will need little more than this to make it swing effectively. Watch carefully to see that these strong accents persist when playing the piece up to tempo.

2. In slow works do I give every note, long or short, its full value?

One reason for ineffective “melody” playing is that the short notes or quicker groups of notes are not emphasized or held long enough. It is better to stress these tones and to give them more value than they should have, rather than to cut them short and so spoil the smooth melodic line.

3. Has the piece any well-defined phrase accents, and do I prepare their entry well enough to make them clear to the hearer?

Frequently accents which come on naturally unaccented parts of measures are not sufficiently emphasized. If the composer is painstaking he will have marked these carefully with long or short slurs. Otherwise the pianist himself must decide where the music needs them. When these occur it is well to make a slight pause before the accent in order to really underline the phrasing.

4. Do I give full value to all final beats or portions of beats in the measure; or do I hurry into the next measure thereby impairing the “swing”?

Impairing the “Swing”

This is a general fault of students, frequently noticeable, for instance, in their playing of waltz rhythm. The last beat is almost invariably hurried over the “fence” into the next measure. One good way of remedying this is to think of the last beat (or note) as an accented tone, and then “phrase” it with the first beat of the next measure. This will insure giving it its full value.

5. Do I pause before all tones that are to be well accented (whether *forte* or *piano*); and do I hold these accented tones long enough?

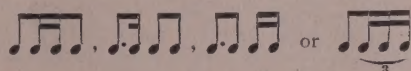
Always wait an instant before any impressive tone or chord; it prepares yourself and the hearer for the resulting effect and then do not leave the tone too soon. Hold it! Organists have no other way of stressing tones than to hold their accented notes a fraction longer than the unaccented ones. And, as a great many of them do not do this the organ is popularly considered to be rhythmically less vital than other instruments.

6. In rapid pieces do I devote enough attention to the hand that has the less technically difficult portion, thereby controlling it well, and making the rhythm swing?

In most works that are bristling with technical difficulties, one of the hands has a comparatively easy time of it; as for example, the left hand in Weber's “Perpetual Motion” or in Chopin's Etude in A Minor (“The Winter Wind.”) By working just as hard at this left hand as at the right, you will master works of this character more quickly. Absolute control of the easier hand tends to hold the work well in check. Hold back and emphasize especially the final beat of each measure.

7. Where there are broken or irregular rhythms, do I give sufficient time to the longer tones?

In any rapid rhythmical groups, such as



it is well to give almost too much time (or stress) to the longer notes. It frequently helps if one thinks of the shorter sixteenth notes as being almost “thirty-seconds.” Wait long before playing them—and then play them very sharply and quickly.

Real Rest Spaces

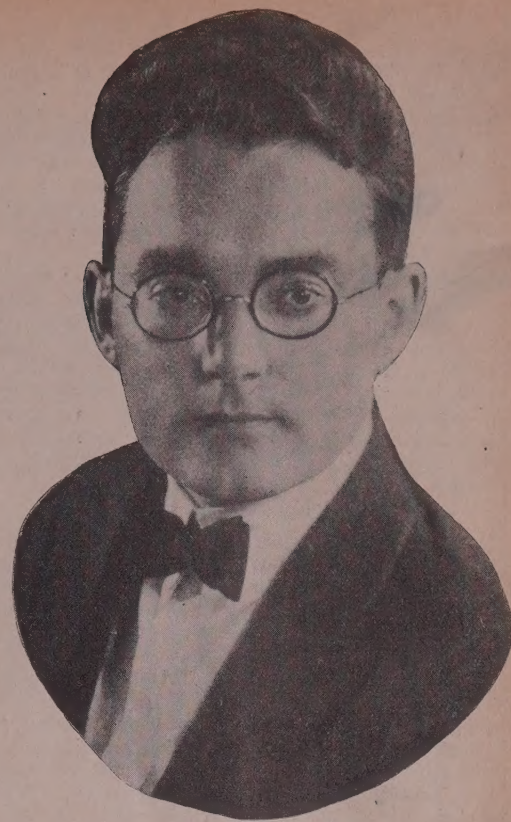
8. Do I give all rests their full value; And do I leave real spaces where they appear? At those spaces do I remove my hands from the keys and my foot from the pedal?

Always remember that music uses for one of its most impressive effects the absence of sound. A fine, long pause will do more to make a work effective than pages of well played notes. It takes an artist of experience to realize the importance of these breathing places. Exaggerate them in your practice, and when you play to other people make such spaces longer than you think necessary. Perhaps then you will pause just long enough to be effective!

Tests of Pedaling

1. Do I release the damper pedal quickly enough and long enough at each harmonic change, to avoid blurring?

Bad pedaling is caused chiefly by the failure to shut off one set of vibrations before another is put in motion. Students should get into the habit of completely releasing the pedal, and then waiting before pressing the foot down again for the next tones or chord. In *forte* or *fortissimo* places the changes must be quicker and the release longer to avoid conflicting vibrations.



MR. GUY MAIER

2. Does the damper pedal really help to bind and make legato the tones or chords in each phrase; or do I leave “holes” of non-legato by my manner of changing the pedal?

This is, of course, the elementary “syncopated” pedal, and is only mentioned here because many students unconsciously slip into the bad habit of changing the pedal at the same moment that they play the tone, instead of waiting a fraction of a second later. This causes the jerky, disconnected sound which characterizes the work of students who have not developed the faculty of listening to their own playing.

Too Much Damper Pedal

3. Do I spoil the clarity of scale or passage-work in the middle or bottom sections of the piano by using the damper pedal too often and too long?

When rapid passage work descends below the C above middle C it is advisable not to use more than an occasional brief touch of the pedal.

4. In sustained (lyric) passages are there places where, by playing a more solid bass tone I can hold down the pedal for a longer time, thus obtaining a richer mixture of tone?

A “long” pedal usually depends upon solidly played bass tones for its background. When these are lacking the result is unsatisfactory. In those places which demand a blurred, indistinct pedal effect, treat carefully the harmonic and non-harmonic tones, making sure that the former predominate. Otherwise the passage will become overbalanced and unpleasant.

Long Pedal Effects

Sometimes one can get charming, long pedal effects without this fundamental “bottom” (bass) tone, when both hands are playing well up in the treble portion of the keyboard.

5. Where there are obvious breaks in the music, do I release the damper pedal, or do I obliterate these breathing places by holding it down?

6. Where are the phrases which need the soft pedal? Do I use this pedal often enough to make effective the change of tone color which it produces?

The soft pedal does more than reduce the amount of tone; it puts several new tone colors at ones' disposal. One of these is a relaxed, easy (ARM) weight color, and another is of a close-pressure, thicker quality. Decide which effect is needed in each of the soft-pedal places.

7. Is there a place where it would be well to use a “half” pedal, or a “shivering” pedal?

An artist's feet are as sensitive as his hands. He has learned that sometimes a passage will sound better by pressing the pedals half or quarter down; or that, by releasing it part way for just an instant he will shut

off conflicting tones and still keep the ground (bass) tone sounding; or that, by making the pedal vibrate quickly (as though his foot were shaking nervously) he can make an especially beautiful *diminuendo*. These effects are fascinating but it takes years of sensitive pedal technic to do them well. There are a thousand shimmering colors to be had if the student will constantly experiment with his pedal extremities!

8. Is there a chance for me to give increased sustained sonority by holding any tone with the sostenuto (middle) pedal?

Artists differ exceedingly in their opinions as to the importance of this middle pedal. Most European pianos do not have it, therefore, many artists use it in a very limited way. But it is surprising how it will repay close study, and how often one finds a tone which, if permitted to sing out during a passage improves the singing power of the other tones, knits the passage together, and helps to avoid the "messy" sound which would result if the damper pedal were sustained for so long a time.

Getting Sick of Pieces

Before proceeding to the "Tests of Phrasing, Tone and Color," there are a few general points which need clearing up. First, a great help in acquiring a technic of interpretation is to make use of every opportunity to play your pieces frequently to others, to single individuals or to large or small groups of people. Each time you play (if, meanwhile, the work is studied carefully) will bring finer control, greater ability to project yourself, and a surer knowledge of how to communicate your feelings. Play only a few pieces that are not too difficult—and play these over and over again to your friends. If the music is of first-class quality, you ought not to tire of it. "Getting sick" of pieces is due to a gradually distorted perspective, and to lack of constant, careful study. Ask your friends to listen to you carefully, and to criticize you. Even though they are not experienced musicians, they can frequently help you by their fresh and different points of view.

There is no reason for feeling discouraged if a work is played badly for the first few times. Even though it has been studied carefully and is seemingly well controlled, it will need many performances in the presence of other people to make it effective and beautiful. Artists who appear in public hesitate long before playing a new work to a metropolitan audience. They plan to "try out" their pieces dozens of times before including them in their repertoire. And even then it sometimes takes countless performances in public before the artist is able to do justice to the piece. Playing in public once, twice or several times a year is bound to be an unsatisfactory experience. You must play frequently and regularly if you expect to control your pieces and if you wish to learn how best to make them effective.

Limited Repertoire

When Wendell Phillips was asked how he had attained the poise of presence and finish of style which made his lecture on "The Lost Arts" so attractive, he replied, "By getting a hundred nights of delivery behind me." There are many other speakers who have only achieved popularity, authority and distinction by many times repeating the same address. So it is also with many virtuosos. Most of the well known artists play a very limited repertoire in public—and then they repeat many of these pieces year after year. It is a wise plan.

Also, students should not play long or involved works in public. A short piece well played stands much more of a chance of being effective than an incoherent, floundering-about virtuoso piece, or a deadly, interminable sonata. It is not a heinous crime to play one movement of a sonata without the others! When Beethoven was pressed for a final movement to the "Kreutzer" sonata he deliberately "grafted" there a movement from another complete sonata. What harm would there be, then, in playing this as a separate piece? And many other sonatas may be similarly treated.

To go back once more to the wise words of Christiansi: "The quality of the true artist is best shown in his rendering of small pieces, for in the larger works the finer details, the deeper toning, the artistic touches, are either overlooked in, or over-shadowed by, technical bombast, which often covers a multitude of sins."

"First and foremost, the accompanist must have a complete understanding of the technical difficulties of the instrument he is accompanying. Especially in the case of a string instrument, the violin or cello, it is necessary to have a fair knowledge of the artist's bowing. If he accompanies a singer, he must understand breathing."—JOSEF ADLER.

Interpretation for the Child

By Mae-Aileen Erb

INTERPRETATION is one point which is frequently overlooked in a child's early piano lessons. Too often this subject is excused on the ground that until a pupil reaches a certain stage of maturity he is not capable of shading his compositions, that is, of playing them expressively. As the performer is tender in years, he is only expected "to play as a child."

This is an erroneous idea. A child is naturally expressive. Watch a group of children at play, or engage one in conversation and the many unconscious changes in facial expression that illustrate the various phases of his narrative will be convincing proof. The child's instinctive impulse to express what he feels in voice, action and countenance, may be turned to account with little difficulty in the playing of his elementary pieces.

In teaching a composition to a child, appeal to his fertile imagination, which is readily stimulated, and he will weave a story about the piece in a remarkably short time. A suggestion here and there from the teacher will serve to keep it apropos to the character of the composition. As an example, take "Good-night, Little Girl!" by H. L. Cramm. This easy piece is rich in interpretative possibilities and is carefully supplied with dynamic signs which the pupil should be taught to follow as accurately as he does the notes and rests.

The writer asked a child of eight, what story this composition suggested to her. She was given a week to think of one, and the following was the result: "After a little girl was tucked into bed, her mother sat nearby and sang a song to her (first eight measures). She sang very softly, especially at the close of the section, as the child was dropping asleep. During the next eight measures she dreamed that she was wandering in a forest filled with birds and flowers. The short phrase beginning on the last count of the 16th and 18th measures, was a fairy voice calling, 'Good-night,' the repeated phrase an octave

higher was the distant echo. Beginning on the fourth count of measure 20, a little bird sang, 'Good-night, good-night, good-night,' which was echoed softly in the following register. Next, a bell chimed, 'Good-night, three times rather slowly; and finally the fairy, the bird and the bell, all seem to sing her mother's song together (measures 25-31). But, on the minor chord in the following measure, she awoke with a start, and sat upright in bed (pause). When she saw that she was safe in her own room she sank back on her pillow and fell asleep as her mother's voice grew fainter and fainter. She quietly went downstairs."

That story made the piece doubly dear to Ethel. She loved to play it and make the piano tell the story to the listening friends. With each repetition the interpretation improved until one day a musical friend of her mother exclaimed: "That child does not play like a child, but like a miniature artist!"

And that is a point which every teacher should ponder—why should not the child play like a miniature artist? A child is responsive and will take great enjoyment in shading and gaining different effects in tone, but he will not take the initiative. He must be guided and directed until he becomes original himself.

With interpretation, deliberation should be taught in the earliest lessons. Deliberateness in beginning the piece, deliberateness in ending the piece, deliberateness in playing the *ritardando* passages and deliberateness in observing the pauses. Ease, poise and confidence all grow from that one word, *deliberation*.

If the pieces a pupil studies are adapted to him and are not beyond his grade, there is no reason why they should not be played correctly in a thoughtful, artistic manner. The most simple composition, when thus played, ceases to be merely a beginner's piece, but is invested with charm and becomes a thing of beauty.

The Smallest Interval

By S. M. C.

THE smallest interval recognized in music, as it is taught in most civilized countries, is the half-step, known also as a half-tone, a semitone, a minor second, or an augmented prime. This interval is formed either by using adjacent staff-degrees, as B-C, D-Eb, C#-D, or by using the same staff-degrees with the second note accidentally raised or lowered, as F-F#, G-Gb, E-E#.

When the half-step is formed by using adjacent staff-degrees, that is different letter names, as D-Eb, C#-D, or E-F, it is called a diatonic half step, and is equivalent to a minor second. The term diatonic is confined to tones proper to the signature of the key in which they occur. The interval E-F, for example, occurs in the scale of C major, III-IV, and in F major, VII-VIII. The interval C#-D is found in the scale of A major, III-IV, and in D major, VII-VIII. Hence each of these diatonic half-steps may belong to two different major scales.

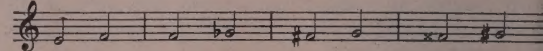
The chromatic half-step is formed on the same staff-degree and does not change its letter name; as, F-F#, Ab-A#, C#-C##, Bb-Bbb. The word chromatic is derived from the Greek, and is applied to notes marked with accidentals, beyond those normal to the key in which the passage is written, but not causing modulation.

The chromatic scale, which consists of twelve half-steps, remains in the tonic key throughout, or rather, it has no tonality. Although there are many ways of writing this scale, the most general practice is to use such accidentals as can occur in chromatic chords without changing the key in which the passage is written. There

is, however, much diversity of practice among composers in this respect. To make the notion of diatonic and chromatic half-steps clear, a few examples will be in order.

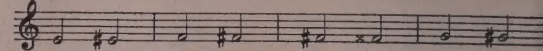
Diatonic half-steps, or small seconds.

Ex. 1



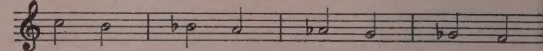
Chromatic Half-steps, or augmented primes.

Ex. 2



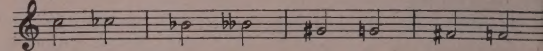
Diatonic half-steps, downward.

Ex. 3



Chromatic half-steps, downward.

Ex. 4



If the pupil remembers that the diatonic half-step requires different letter names, while the chromatic employs a repetition of the same letter name, further explanation will be unnecessary.

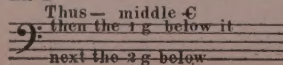
"The Bass Bothers Me"

By Sarah Alvilde Hanson

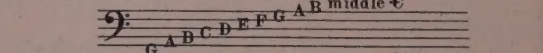
NEW pupils who have taken numerous lessons often complain as above; and: "Is there some way to get the Bass Clef Clear in mind? I don't understand it and don't quite know how to find my bass notes."

I show a pupil: "Here is your Bass Clef Staff." I then draw middle G above it as a starting point.

Ex. 1



Ex. 2



When the pupil has fixed this little formula in the mind it is effective every time, and Bass Staff troubles are over. From Example 1 it is seen that the first letter on the first line of the Bass Staff is the Second G below Middle C.

How Not to Practice

By F. CORDER

Eminent Theorist of England and Professor of The Royal Academy of Music, London

MANY years ago I lived in a country town, and every morning as I went to my daily teaching I passed a house where a girl was always practicing on the piano. I dare say I passed a good many, but this one dwelt forever in my memory, because she was always doing exactly the same thing, as I passed the house at pretty much the same time. She had a volume of Plaidy's *Technical Studies* before her; and she was playing it straight through, from beginning to end without stopping. I did not need to be told that her mind, during this task, was in a state of complete blank oblivion. I knew from the manner of her playing that this was so. Her eyes were fixed upon the black dots on paper and in response to this code signs the fingers rose and fell. Nothing more than this happened or could happen.

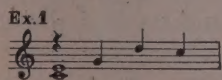
Will any teacher or pupil who reads these lines reflect for a moment and tell me what useful purpose was served by this procedure? The daily drumming went on for more than two years, without any perceptible result; the simple reason that there was no definite intention behind it. I need hardly point out the fact that these finger exercises of Plaidy, Tausig or Pischna are of very differing kinds and are intended to develop various branches of finger technic. Just to gabble through them, as a schoolboy rattles his hoop stick along an iron railing, to refrain deliberately from trying to improve one's playing. If such a foolish task *must* be undertaken it could be done on a dumb piano, which at least would not injure what little ear the player possesses.

I know that even in these enlightened days there are people who believe, or pretend to believe, in "finger-kill" and who will rather slave at an aimless task for hours than use their brains for five consecutive minutes. Such people love to tell us how Paderewski practices for thirteen hours a day or how Pachmann once played a single measure of a piece all day long for a month, or any other silly fable that foolish journalists trouble to invent. Many and many a brainless student have I heard say a faulty passage over and over unto seventy times, even without stopping, in the mad belief that if you go on doing a thing wrongly often enough it will get right somehow and somewhere.

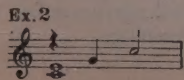
There is only one way to practice properly; but there are several ways in which one ought not to practice; and another is this. A girl whom I can hear from where I am now writing is practicing a well-known and quite easy piece in the key of D major. Whenever the right hand descends the scale she contrives to get the thumb in A and, in consequence, plays the next note G-sharp instead of G-natural, the former note lying temptingly ready for whichever finger turns over. Vainly does her teacher point out the mistake at the next lesson; vainly does he mark the place where it occurs with furious blue pencil. The utmost this pupil can do is to play the G-sharp first and then go back and play G-natural. The next A and G that occur cause the same blunder to be repeated; and I fail to see how any improvement can take place so long as the pupil practices automatically. "Evil is wrought by want of thought" is a true adage in music, so long as the hand mechanism is working uncontrolled by the mind and will, no good can be done, only harm.

By the judicious practice of scales and other finger exercises, a systematic habit of fingering can be acquired, which will indeed *become* automatic; but the acquiring of such habit demands all the brain-power that we can command. *There is no point in teaching yourself to gabble senselessly.*

The lack of perpetual mind-control during practice is the cause of all faults whatever in performance. Nothing is more common, nor more distressing, than to hear the blunders of a bad player which have been learned and cannot be unlearned. Do you know what is an *appoggiatura*? It is a musical ornament, the underlying idea of which is the instant correction of a fault. Through excess of zeal the performer is supposed to have taken a note higher than that intended: thus



instead of simply

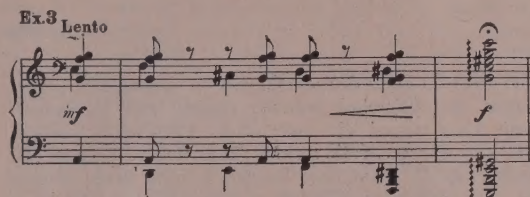


This has the effect on the hearer of a graceful correction in oratory and explains why the *appoggiatura* is nearly always the note above the harmony instead of below. The latter would produce the mental concept of having failed to reach the desired note and having made a supplementary effort—not nearly such a pleasant idea.

Now the connection of this fact with my previous remarks may not be immediately apparent, but the following true anecdote of the greatest of all pianists will make it clear. In Liszt's *Don Juan Fantasia* there occurs the following succession of widespread chords:



The composer, who was given to altering the details of his pieces in performance, on a certain notable occasion thought fit to improve the last chord by making the left hand go over the right so as to emphasize the top note. Not having done this before he missed the note and came down on F instead of E. But as he was keenly listening to what he was doing he was able not only instantly to repair the error but also to turn it to musical account. He held the F and slurred it down, *appoggiatura*-wise, to an E. Then, after a slight pause, he did the same thing again, very softly, like an echo, thus:



Everybody of course believed that this was an intentional embellishment; and, had he not afterwards confessed to his friends that it was his way of repairing a mere blunder, the fact would never have been suspected.

Now this incident teaches the would-be pianist several things.

1. The value of making himself a good musician. With a sound knowledge of harmony the musical memory becomes strengthened and mere finger-blunders, such as the above, are rendered less likely. If they do occur they can often be concealed.

2. Be sure to finger a passage always in precisely the same way, especially when as in the above instance, there are two equally good ones. Uncertain fingering *always* spells imperfect performance.

3. Above all, however well you may know a piece, unless your whole mind is concentrated on every detail, you may easily forget it or lose your way. The habit of extemporizing is far too little practiced nowadays; and is of the greatest value in covering up lapses of memory.

The Worst Way of Practicing

Returning to my main thesis, that there are many bad ways of practicing, let me again remind the learner that the worst and most universal one is to allow the eye instead of the ear to rule the fingers. It is indispensable to learn to read; but it is fatal to use the eye in practicing. Think now! When you learn poetry or prose for recitation, what is your procedure? You endeavor as quickly as possible to dispense with the book, so that you may give your whole attention to the proper elocution. At first you gabble the lines without any attention to the sense. This is not the best way, but there is no great harm in it so long as you regard it as a mere preliminary exercise. So in learning a piece of music there would be no great harm in letting the fingers rattle through the mere notes if you could persuade them that this is a mere preliminary to real practice. Unfortunately the parallel between the fingers and the organs of speech is not exact. With the voice you are on familiar ground; with the fingers you are not—unless you are a fine musician, when all my advice is needless. But at least you can put the copy on a chair by your side, or, better still, lay it flat on top of the piano; so that you

have the inconvenience of getting up to look at it whenever your memory needs prompting.

Never give way to the senseless habit of drilling the fingers by mere automatic repetition of a passage. The swifter the muscular movements involved, the more slowly and deliberately they need to be taught to the muscles. *There is no such thing as quick practice.*

And appreciation of this fact is not possible till we have realized the essential difference between Practice and Playing. In the former every tiny act—every shade of tone—must be consciously directed; in the latter all the details are relegated to the subconsciousness and the general direction only is conscious. Clearly then the practicing of a piece—just like the practicing of a recitation—can be beneficial only when done so slowly that any error can be repaired instantly and not allowed to become habitual.

A pupil was complaining to me only the other day of the difficulty she found with certain left-hand skips in Chopin's *Ballade in G minor*; but I had already perceived that the error—which consisted in dashing out to a bass note one tone farther than the one intended—was always the same, and had been unintentionally learned, through lack of deliberation. It was not enough to realize that fact and correct the error *now*; the habit of finger had to be unlearned and a fresh habit acquired; a tiresome matter.

Eye Versus Mind

Moreover, I found that in repeating the faulty passage the pupil was unable to check herself from going straight on each time. This showed plainly that all the time she thought she was practicing, she was really only playing. This is a very common fault, caused by letting the eye direct matters instead of the mind.

I cannot too often repeat that the eye is the perpetual hindrance in learning music—the perpetual foe of the ear and the intelligence. Hence the absolute necessity for dispensing with it as far as is possible. Even in reciting or reading, if you have the copy in front of you, you will hardly be able to refrain from gabbling or at least you will hardly be able to make pauses where the sense requires them. So when you play with the copy in front of you, you find an irresistible impulse to play all the long notes short, to clip all the dotted notes and to ignore pauses. If you play from memory, you *may* play in time; if you play from notes, I don't believe that you ever will. At least not with any certainty. And what is true of playing is ten times more true of practicing.

Mind Control

Now, if you hold in mind all I have been saying (which I can hardly hope is the case), or if you will read it over again and try to make a summary of it (which is what you ought to do), you will perceive, I think, that all the faults I have spoken of have a common origin—lack of mind control. Where there is no mind control, there can be no improvement; where there is no improvement, practice is not practice. But why is there a lack of mind control? For the simple reason that nature has endowed us with several senses, and has not endowed us with the power of using more than one at a time.

Perhaps you have never realized this, but the existence of the well-worn adage, "think before you speak," tells you that it is difficult—nay, impossible for many—to speak and think simultaneously. All that most of us do is to switch off rapidly from one sense to the other. The same with seeing and hearing; the same, but most of all, with smelling and anything else. Smell a flower or even a scent bottle, and you will find that for the moment all your other senses are paralyzed. Smelling is the least cultivated of our senses, so it refuses to co-operate with the others. Sight is the most cultivated (with most of us), and so it dominates the rest. You never thought of that, did you? Nor did you think that in playing the piano you *must* use two senses absolutely at once. Now find out which two those are.

When I was a boy, an Indian gentleman once told me that there was, in his country, a college—or more than one, perhaps—devoted to the sub-division of the mind, so that it could attend to three, four, or even five different things at once. His description made a powerful impression on me, and I ever afterwards tried consciously to cultivate this power to some extent,

Page 84 FEBRUARY 1922

feeling how useful it would be in music. My informant described an almost incredible exhibition which he professed to have witnessed. A number of persons sat in a circle, all doing different things, while the performer walked slowly round, attended to every thing that was done, and, at the end of half an hour, gave a correct summary. Thus, one person made a few strokes on a bell at irregular intervals; one took stitches in a piece of embroidery; one threw marbles at the performer; one gave him lines of verse to remember; two played a game of chess; two others, a game of fox-and-geese, and another gave him a few grains of rice and millet occasionally. All these different things were correctly remembered and noted by the man who attended to them, doubtless not all twenty actually at once, but in quite irregular and unforeseen succession. This is the same kind of memory as that cultivated by some great chess players of playing as many as thirty games simultaneously, but with the important difference that the chess player consciously turns his attention from one game to another, while the Indian's mind had no such relief.

Playing, Speaking and Listening

I myself have succeeded in reading a new piece of music at the piano, speaking to somebody and listening to a conversation all at once, but the mental strain is very great, because of the complex attention required to read music. The late Sir Walter Parratt is known to have played a Bach *Fugue* and a game of chess without the board, simultaneously. However, this is not so difficult as it sounds. The mind can, as I say, switch off with marvelous rapidity from one thing to another; but to make it govern two senses at once or drive one sense in double-harness, as it were—hearing sounds and their quality—this is a power many of us never attain because we do not suspect that it is a thing that can be acquired by deliberate training. For that matter the majority of folks believe everything they can't do is "a gift" and never consciously endeavor to learn anything. How feeble this is!

Am I wandering from my text? I don't think so. To use your fingers automatically, to use your brains automatically (which is the same thing as not using them at all), to believe that the amount of time spent is a measure of success—all these are the ways NOT to practice. To fail to realize the scope of the problem before you—to ignore the mental control and discipline which must precede any attempt at self-improvement—these are ways to render all practice futile and unworthy of its name. To practice a passage at a pace which precludes possible alteration is not practice at all. To do anything where your fingers are not in leading-strings may be very beautiful playing, but it is not practice and will not get you on a bit. You have got to be teaching your fingers all the time, and this demands the incessant and careful use of your brains. The person who does this is the person who gets on quickly and infallibly.

That is my translation of the line,
"Be good, sweet maid, and let who will be clever."

Self-Test Questions on Mr. Corder's Article

1. How can "Evil is wrought by want of thought" be applied to the practice of music?
2. What is the basic cause of all faults in performance?
3. How did Liszt once hide an error in playing before the public?
4. What three things should this incident teach the pianist?
5. What are the characteristics of the best type of practice?

Scale Fingering

By S. M. N.

THE scales, C, G, D, A, E are fingered alike. The fourth finger is used only once in each octave; and, if placed correctly, all the others will fall in their order.

RULE—Right hand: Fourth finger falls on "seven."

Left hand: Fourth finger falls on "two."

The scales of B, F#, C#, Db, Gb, Cb contain the three black keys; and it is necessary to finger, not by scale numbers but by black keys. Hence the following rule:

Right hand: Fourth finger upon A# or Bb.

Left hand: Fourth finger upon F# or Gb.

The remaining four flat scales, F, Bb, Eb, Ab, are fingered as follows:

Right hand: Fourth finger on Bb.

Left hand: Fourth finger on the fourth note of each scale except that of F, which takes the fourth finger on the second tone.

A Promise with a Purpose

By Marguerite C. Kaiser

WITH a view to stimulating my pupils to a higher sense of responsibility to their work and to their teacher. I have had a number of blanks like the following printed. I call it a pupil's pledge; and every new pupil is expected to sign it. It is then pasted in the front of the Instruction Book or Study Book. Its effect upon the minds, hearts, characters and zeal of my pupils has been excellent. It also makes a very advantageous impression upon the parent.

Student's Pledge

I.....
promise my teacher that:

1. I will always regard my teacher as my sympathetic friend and helpmate. I will tell her without shame exactly what I do not understand, so that she can help me when I need it most. I will try never to deceive or disappoint her in any way; for I fully realize that she is constantly planning and laboring for my success.

2. I will come regularly for my lessons and will be absent for very serious reasons only.

3. I will try always to be punctual—rather too early than too late.

4. I will practice every day faithfully and as much as possible. I can be only as skilled a player as I am willing to put in the time to be.

5. I will practice slowly and with intelligence and care. If I practice beautifully, I shall play beautifully.

6. I will not waste my time on Jazz but rather shall

use that time to understand finer music. When I come in contact with a famous work which seems to be outside of my sympathies, I will say, "This work bears the name of an artist whom the best judges have pronounced to be great, and the work is called a masterpiece. I cannot see its beauty; but that must be because I am not yet educated to it. I will study it; and, perhaps, by and by I shall appreciate its qualities." A love of good music is the one unmistakable mark of culture the world over.

7. I will cultivate a love for all that is beautiful and uplifting in this life—good books, pictures, nature with its stars and sunsets and forests and hills, and friendships which bring us closer to God. Life to me, without music and art and loveliness, would certainly not be worth the living.

8. I will go to concerts, recitals and lectures whenever possible.

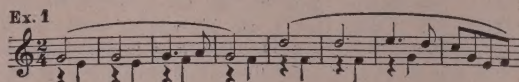
9. I will try with all my mind and heart and soul to be a beautiful and accomplished pianist and a broad well-informed musician. No sacrifice shall be too great for me in order to accomplish this.

10. I will be a piano enthusiast and a firm believer in thorough foundational study. I shall try to enlighten my friends and acquaintances as to what artistic playing really is, through my own good example. If I play beautifully and correctly, surely they will be dissatisfied with mere strumming and thumping. My thorough knowledge of technique will make them abandon superficial study, and in this way I shall be an educator and a missionary making this world a better, happier, richer, more beautiful place in which to live.

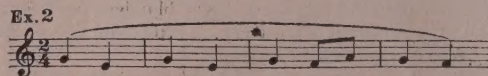
Melody and Accompaniment with One Hand

By Olga C. Moore

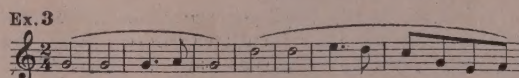
IT TAKES a great deal of patience to explain to a young pianist the difference between melody and accompaniment when played with one hand. Then after explaining, it is tedious work making little fingers execute the trick properly. But once learned, a child never forgets it. The following example is from *Wooden Shoes*, a first grade piece by Gertrude Bartlett.



One little girl made it sound like this, as any child would if it were not explained:



By adding words to the melody (with stems turned upward), it was easy first to practice the melody alone.

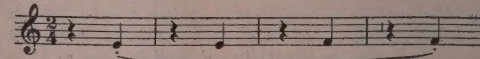


Here are wood-en shoes, Here are wood-en shoes a daw-ing

We sang the words. We counted aloud. We played it over and over until it was very plain that the composer intended these notes to be the melody. The notes with the stems turned downward, and the rests, were the accompaniment, representing the wooden shoes. Now

the wooden shoes, of course, should not drown out the pretty melody notes, so we practiced this part alone, over and over. The heavy thumb had to learn to be very loose and to touch the key very lightly, then spring up, as though the wooden shoes merely kept time softly with the melody.

Ex. 4



First we read like this: Quarter rest, E; quarter rest, E; quarter rest, F; quarter rest, F. Then we counted aloud, always remembering to make the thumb only tap the key. When we were ready to play both melody and accompaniment together, we listened closely for the melody note to ring the longer, a little beyond the tap of the wooden shoes.

It gave the effect of a staccato note in the accompaniment; but better this way than to lose the smooth legato of the melody.

By adding words, it was easy to teach the child to separate one little phrase of four measures from the next phrase.

The teacher must never forget that music is a study and that children must be taught. I have heard it said so often that "beginner's music does not sound like much of anything"; but that is not always true, for children's music can be made to sound very intelligent if they are taught how to play correctly, by practicing correctly.

Early issues of THE ETUDE will contain articles from Eminent American Leaders of Thought and Industry, who have manifested wide interest in Music. These will include:

DR. HENRY VAN DYKE — Former Minister to Holland, Eminent Poet and Essayist. Dr. Van Dyke has sponsored music all his life.

CHARLES M. SCHWAB — World famous "Steel King" who was himself a Professional Musician for many years.

OWEN WISTER — Famous American Novelist, who graduated from Harvard University with Highest Honors in Music and studied music abroad for years.

EDWARD BOK — Eminent American Editor and Publicist, who was the chief financial sponsor for the Philadelphia Orchestra.

THE caption of this article by no means implies that there are musicians who do not know as much about business as do a number of business men of average good standing and ability. Let us hasten, then, to recognize the fact that there are many men and women who secure their livelihood through music, performing a worthy public service and at the same time handling themselves and their moment with as much profit as could be gotten out of a commercial enterprise capitalized for a like amount and carried on with intelligence and industry.

He may even go so far as to say that the business instinct and practice of many musicians is so highly developed that the modern Ruth, gleaning in their fields, would find scant picking. Nor is there any worthlessness in this. Such economical clean-up, even of the odds and ends of assessable life, is by no means a skill or practice to be despised. People of this type may be at times more zealous in the pursuit of reward; but more frequently they are acting only as good stewards of the two or five talents originally given them. And thus they rise superior to that grasshopper type of human being who spends all summer and begs for a winter supply from the hive of the frugal honey bee.

But, as the common expression of the streets of it—there are others. There are those of the temperamental turn, of the flowing tie, of the emotional hop, skip and jump habit of opinion and judgment, a tribe timid in the world of stern realities, who, nevertheless, bank a large expectation of reward for a glorified share upon a small deposit of talent and industry.

It has been said, and truly, that temperament may be an asset in art but that it is a decided liability in business. In this stubborn fact we shall probably find an answer to the question that constitutes the caption of this article.

But there is still another class—perhaps the most worthy of them all; the unheralded, serious workers, the earnest teachers, struggling with an equipment that is probably far below what they desire to contribute in their daily service, procured in years of struggle and often at a price that has been a real sacrifice. These teachers perform the finest type of service. They are the backbone of the profession. Theirs are the sanctified hands to which and from which the torch of truth is passed. In short, they are the good, solid, ambitious, ever-improving, reliable instructors who carry the message of education into communities all over our country. Let us be forever thankful that we have them and let us keep them in mind as we proceed to ask—

What is Business?

What should the musician know about business so as to conduct himself and the active practice of his art in a sane, sensible and useful way?

To begin with, what is business?

Of many definitions, here is one:

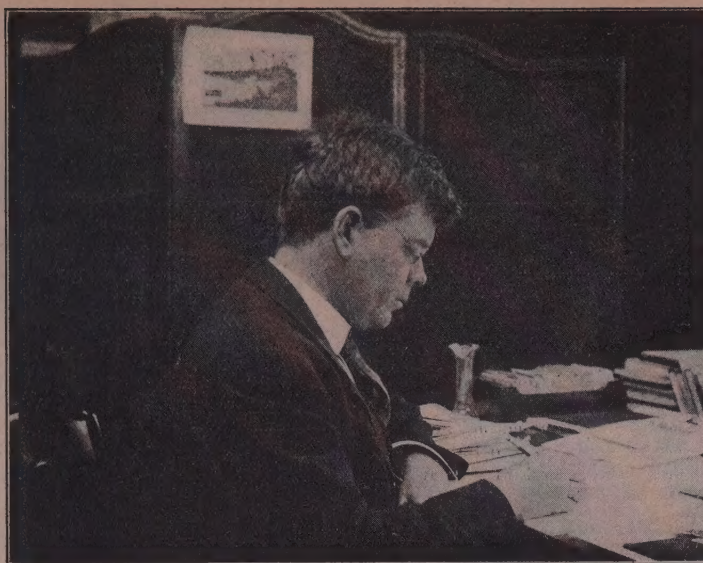
A useful activity dealing either in material things or in skill and knowledge dedicated to the service of others, under conditions making for mutual profit and well being. One can imagine the emotionally inclined starting slyly at the expression "mutual profit," but we shall take care of this and them as we proceed.

First of all, business demands for its very continuity that we possess something that fulfills a need. The disposal of this something must be our honest undertaking—whether it be the biscuit of a grocer or the ideas of an interpreter. This constitutes the transaction.

Business demands that we supply the need and conduct the transaction in the best manner possible, with due regard to the mutual profit concerned. This constitutes the service.

Business further demands that we take our equipment to a community that needs it or that can be induced to absorb it. There would be, for example, a scant livelihood for Mr. Paderewski at a settlement in Labrador or for the Editor of this magazine in the midst of the Painted Desert until (and this would immediately happen) each had adapted himself to the new environment by means of a new activity.

We may lay it down, as the next factor of what a musician should know about business, that he should be sure that his skill and knowledge have been developed to the point where they are at once authoritative and useful when transmitted to others. There are already in the world too many disseminators of misinformation. Let him pride himself, if on anything, then upon the reliability of his instruction.



MR. TAPPER IN HIS NEW YORK OFFICE

What Should the Musician Know About Business?

By THOMAS TAPPER

The musician's skill and knowledge constitute his merchandise; and like the merchandise of the business man, it should be renewed from season to season, so that no shopworn article ever passes over the counter of mutual exchange to the customer. This means that the teacher is forever providing himself with new and better salable factors.

How does he do this?

First of all, let me set him up as eager to do the most with what he has, a reader of this magazine because it keeps him in touch with the modern developments of his art; a keen student of the newer books; constantly seeking to provide himself not only with new and more attractive teaching material but also with a clearer and more practical ideal in the training of every one who

seeks his guidance, from the minister's son to the plumber's daughter.

We see him setting up the specific program demanded by every student; adjusting the mystical, magical art of music to every individuality according to its light and its strength; doing his utmost to bring musical enrichment into the community; taking under the wing of his personal interest the few or many music activities of the town, and, so far as his capacity and discretion (Oh, Beloved Discretion!) permit, giving them the benefit of his whole-some influence.

Sell the Best to Your Customers

The attitude that I have attributed to this teacher toward the public is a business attitude, insofar as it aims honestly to give the newest and best to every client, never over-selling, never passing out goods of ancient lineage, but importing first into his own intelligence and then into the lives of those who constitute his clients, all that is beautiful and practical in the art. And basic to it all—never assuring the crowd that he can learn to sing nor the fingerless to play; that is, holding forth no glittering allurements to those whose gifts run in other channels.

Now, to do all this properly it must be done systematically, and thus we come upon another factor of business that must enter this program—System. Not that System should become one of gods many, to be worshipped beyond its deserts. But System should govern at least the operating machinery of the musician's profession to the extent that the teacher never attempts, as we have just pointed out, to sell his goods to those who have no receptivity for them; that he makes the investment to every individual client as worth-while as in his power lies; that he sets up a systematic procedure of hours of teaching programs, of graded study for himself and his pupils; that he establishes a strict financial adjustment, and, finally, a definite agreement as to lost lessons as definitely set forth in this magazine some time ago; that he be where he says he will be when he says he will be there; that he demand of his students the same honorable appreciation of the appointment as he does of himself; and so on—down the line. We should expect him to be able to show the Federal Tax Collector, if need be, the source of every penny and the channels along which the pennies make their exit from his purse. This is not sordid trouble. It is the exact record of a faithful stewardship. And, finally, he should know whether his annual volume is producing a net profit that is a fairly reasonable income upon what the professional training and equipment have cost.

Is all this necessary?

It is merely the reasonable attention which one should give to the mechanism of a business.

Why? Because it makes for justifiable operation, for economic and well conducted processes of the exercise of ability that knows its way around.

Thus far, then, we have come upon some factors of importance. By the first we are reminded that we must have a practical, serviceable article for sale (that is, Instruction) always new, desirable and improving. Next we must offer it in an environment that can absorb it, to its profit and benefit. We must proceed with system in all transactions and keep an accurate record of what we do.

We have now set up the teacher, very much as we should set up a retail business of any kind. Behind him stand the inspiration, learning, knowledge, skill and equipment of masters, instructors, editors and publishers—from whom he procures that which is within his means, in order that he may dispense it to those who stand before him, namely, his clients, the learners, who look to him as the one to procure in the markets of the world that which they need.

The Gospel of Business

In these factors and transactions lies practically the whole Gospel of Business.

But there is still another factor which the musician should keep in mind, the pursuit of which is his bounden duty. I refer to that preparation for securing protection for the later years of life, when the light burns low, when strength comes less readily to the call, when one needs, in a measure, to rest upon the oars rather than vigorously to pull against the tide.

Is it wise to think upon this time?

A factor of all wisely conducted business is that insurance of its own continuity which rests in a care-

Where is Doctor Tapper?

Where is Doctor Tapper? What is he doing now? Several such inquiries have come to "The Etude" because during the last few years literally nothing has been heard of him personally in the world of music. These inquiries are quite natural about a man whose books upon theory and other subjects have sold by the thousands, whose articles have appeared in foremost musical magazines for years, who has held important positions in great educational institutions and who is remembered everywhere. Well, Thomas Tapper has left the field of music for that of big business. For years he has been associated in high advisory positions with the J. R. Penny Company, a corporation operating hundreds of department stores in all parts of the country and doing a business estimated well on to \$100,000,000 a year. Dr. Tapper has not lost his interest in music by any means and he has been persuaded to write this article for "The Etude." He is a remarkable instance of a man who past middle life has left the profession of music and become a great success in business.

fully conceived and executed plan of daily procedure by which there is set aside a surplus which shall amortize the mortgage which circumstances place upon our current activity. In this connection, the amortization is that of the bonded debt we owe to our own last years. This means that good sense bids us contrive, in some manner, to set aside wisely that which is necessary to constitute a fund for protection. It is not the purpose of this article to stipulate, or even to suggest whether this shall be done through the savings bank or through the purchase of endowment insurance; but it is the purpose of this article to point out the wisdom of proceeding into the later years with such reasonable assurance of self protection as is made possible by practical economy.

Every teacher owes it to herself to secure this later life protection. Sometimes this seems, from the point of view of income, to be impossible of fulfillment. There are, however, two insurance policies within the reach of most of us. One is the Policy of Happiness and the other is the Policy of Health. Both of them go a long way in keeping us at our best even unto the last day. And what is better than to find ourselves capable of working and earning our daily bread by our daily toil? But this form of insurance has to be provided for in sane habit, cheerful action and the wise conduct of life.

Truly, it is a wonderful privilege to go on, day after day, performing one's task with joy and a feeling of satisfaction in doing work measurably well; making oneself to move through life in unison with the Divine Intention, if I may so express it; that is, working with the tide in the affairs of men that leads on to some type of fortune, whether it be the fortune of health, or the fortune of wealth, or the fortune of happiness.

The Ideal Life

No one, writing in this connection, should fail to point out that teaching offers a wonderful opportunity to live the ideal life; the professional equipment constantly improving, the general education expanding and the circle of activity constantly widening and its influence deepening. Certainly one is fulfilling an office of important influence in one's time, who, through studying the community and learning its musical needs accurately, takes up these needs with the assurance of the well-intentioned, well-trained mind, to put them upon a basis of efficient functioning.

There is no activity in the world that can exceed in practicability this broad community interest that is open to all teachers. One may be, perhaps, pardoned at this point for saying that one of the very first reforms that the private teacher should bring into the conduct of her own fortune is to attempt to finance herself upon a twelve months' basis. Ordinarily, teachers earn all the money they handle, in eight or nine months; for the remainder of the year they move into a period leaner than that of the king of Pharaoh.

I do not know whether Mr. Finck discusses this question in his book which deals with the business side of music; but it is worth thinking of, particularly in a world into which so many come who possess not the power to exercise wise dominion over a fifty cent piece for a reasonable length of time.

Practical Principles

In conclusion, then, what should the musician know about business?

- (1) He should offer for sale a good article.
- (2) That good article should bring to his client and to himself a reasonable profit in terms of satisfaction in the entire transaction.
- (3) He should know what his training and equipment have cost him as a capitalization and what they should bring him in terms of a minimum net return.
- (4) He should proceed in all he does upon a reasonable practice of system.
- (5) He should regard himself as a steward of his own intellectual and financial resources.
- (6) He should keep accurate, reliable and immediately available records.
- (7) He should build for the future.
- (8) He should recognize music as possible contact with all phases of righteous living.

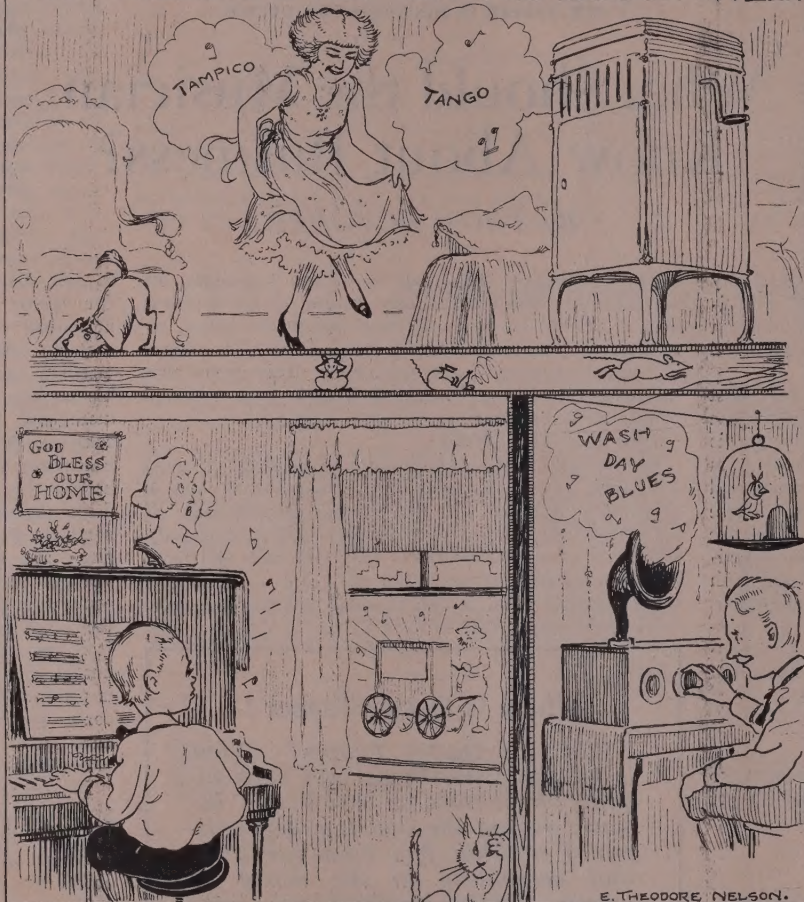
(9) He should find all the satisfaction of life and living in the field of his professional activity.

If he does these few things, he has worked well, done good service, helped others and has prospered in terms of spiritual reckoning. What more could anyone desire?

While teaching is often spoken of as an illumination, it is no less logically a procurement, a gathering from many sources of that which is needed to inspire and supply the individual. Business insists that there must be a reasonable net profit upon the volume of total transaction. Must the teacher work to this end exclusively?

She may take her pay, partly (and how many take it largely) in terms of satisfaction, in the fulfilled desire of doing good work; of stimulating, enticing, leading forth the ability of the learner; finding life desirably passed in the consciousness of doing well that which it is a delight to do, namely, giving oneself generously and without stint to the service of others. What a marvelous army are they who, doing this, have dis-

WHY WILLIE DID NOT GET HIS LESSON WELL



covered the illuminating truth that lies in the words of the greatest of all teachers—it is more blessed to give than to receive.

Is this good business?

As good, as sound, as sacred as was that of the little band who helped to spread the Gospel in Galilee, going without script and without staff but nevertheless gathering riches even as they scattered them. Yes, it is often wise, it is often good business, to take our payment in satisfaction of the task well done.

Play Often

By Edwina Frances White

PLAY for yourself, your family, your friends—play, just play for people, and listen critically at times to your own playing. At other times just glory in your playing and rise on wings—great, sweeping wings—to those heights of the soul beyond the touch of human woe and even human happiness.

Oh, my child, open your whole heart and soul to music, and it will indeed "wash away from your soul the dust of everyday life."

Love it, throw yourself into its glory, into its revelations of those realms of thought and ideals which can never in this life be expressed through any other medium.

Inspirational Moments

Observations of Music Lovers

"RHYTHMIC expressiveness in playing is really what adds the final finish of the real artist to the performance, what distinguishes his art from that of the neophyte."—EDWIN HUGHES.

* * *

"Program music cannot always be detected without the help of a title or descriptive material; but, conversely, a piece of absolute music, particularly of the formal kind, should assert itself in a fairly convincing fashion."—SIGMUND SPAETH.

* * *

"Education that envisages merely the brain is a lopsided thing. To be complete, to fulfill its true purpose, it must envisage the character. It must foster taste and seek to minister to that subtle, undefinable and comprehensive thing which we call the soul."—OTTO H. KAHN.

* * *

"I am convinced that those in America could take no single step which would advance the Nation along the road to happiness further than the establishment of a national means of exercising the power of music. To accomplish this I would suggest the adoption of the Eisteddfod idea of Wales in America."

JAMES J. DAVIS, Secretary of Labor.

* * *

"Music, of all the arts, offers the most direct medium for spiritual stimulus in national life. Other arts—as literature, drama, painting—may appear to have more immediate appeal; but music presents more active possibilities of public art-participation. Music affects concourses and gatherings perhaps less intellectually, but more spontaneously and instinctively. At moments of great public emotion crowds do not join in quoting poems . . . they sing."

—LEIGH HENRY, (English Critic.)

* * *

"Time was (and not long since) when our ears were assailed by strange, new sounds from the piano and orchestra evoked by one Claude Debussy. Contemporary criticism strengthened the belief of many of us that music had fallen upon evil times; that men had turned their backs on beauty; that melody had been deformed and that harmony had become an instrument of torture. And then, after a few short years, Debussy becomes our familiar, fireside friend."—R. D. WELCH.

* * *

"In the critical years of adolescence when the emotional nature of the young person is in evidence, music is the most valuable outlet for the surpluse of emotion—a veritable safety valve, in fact; not alone the mere passive hearing of music but more than this, the serious study of

music in its executive sense, will do more to hold the track a youngster tingling with the higglety-pigglety emotion of that period than anything else. Parents who neglect the musical education of their children are ignoring one of the most valuable factors in character advancement."—GEORGE BERNARD SHAW.

More Ears

By Alfredo Trinchieri

THE ears of the house cat become so sensitive that she recognizes the sound of a mouse cutting paper in the next room. By training, the hearing of the musician becomes just as keen in the detection of various shades of tone.

To become a ready sight reader is of the greatest importance; for it makes possible an acquaintance with a large volume of musical literature without the drudgery of long study. But the cultivation of a fastidious ear is of even greater import. The eye reads the symbol which indicates the thing to be done; the ear tells if that thing has been done with the utmost nicety of which it is possible. Less playing with the eyes and more of it with the ears would make a deal of difference in the progress of many a student toward musicianship.

Short Cuts to Piano Proficiency

By CLAYTON JONES

Noted American Composer

Professor of Pianoforte Playing, New England Conservatory of Music

Four Simple Measures of Technic to be Practiced in Many Different Ways

THE Exercise and its variations are meant to produce a state of relaxation in the fingers and wrist; but, later on, they may be practiced in all manner of shadings, from *ff*, and with all manner of degrees of tension and relaxation, also in different tempi, from *lento* to *presto*. The four, or eight, measures should be repeated a number of times until the student is comfortably fatigued without any strain.

The first exposition of the varied combinations is in C major; but the exercise is more valuable if the student could practice it particularly in the flat keys, in which the thumb (downward scale of the right hand) must completely relax, when the third or fourth finger turns over the thumb, similarly as the third or fourth finger turns over in the upward scale of the left hand.

In the upward scale (right hand) the thumb must turn promptly under the hand, relaxing it completely, whereby any awkward accent ought to be avoided. In the downward scale (left hand), follow the directions like those for the right hand, when the thumb turns under the hand.

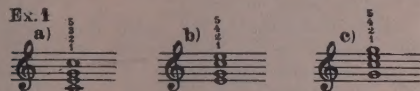
It is also absolutely necessary (if the desired result be obtained) that the fingering of each exercise in the different keys shall be exactly like the fingering of C major. In order to make this sure, the exercises are carefully fingered.

Before practicing the Exercise, as a whole, two or three preliminary exercises will be found useful.

Preliminary Exercises

Exercise I

Place the fingers on the first chord position, playing with the fingers only. The wrist should be relaxed.



Having done this, move and relax the fingers sideways (not up and down) on to the second chord position. Then, in the same way, on to the third position.

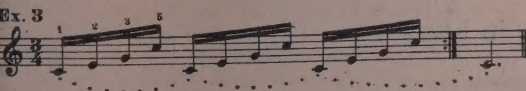
Having made sure of the three positions, and having no stiffness, either of fingers or wrist, proceed to



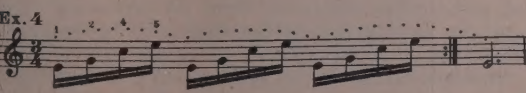
After playing with the fingers only (with no wrist movement, but the wrist relaxed), repeat the first chord position several times, enough to make the position sure.

Exercise III

Roll the wrist, dropping it with the thumb on to the first note of each group of four notes, in a series of scallops, or waves, like this, repeating a number of times, until the motion becomes easy.



The wrist and fingers must be relaxed, excepting for a slight tension of the thumb, which immediately relaxes and takes the sideways position of the next chord, rolling the wrist in the same way.

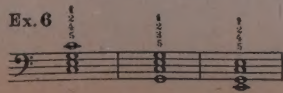


Roll the wrist for the next chord position.

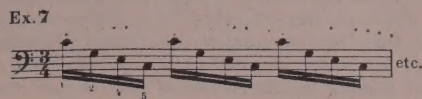


Exercise IV

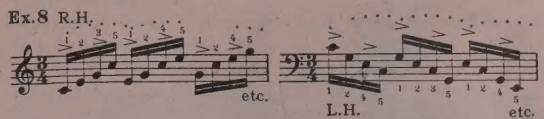
The Exercise for the left hand is to be treated in the same way as that of the right hand.



Place the fingers on the three chords and then roll the wrist in contrary motion, of course, like this:

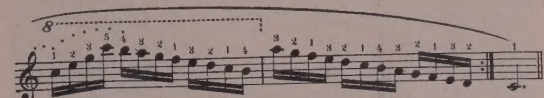


To avoid "smearing" between the 3rd and 4th, or 4th and 5th fingers, practice slowly for a while, according to the following proportionate accents:

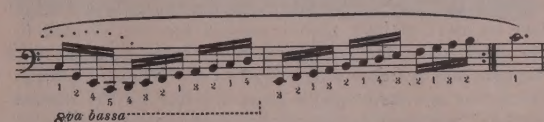
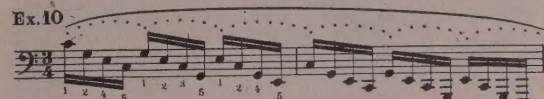


The student is urged to study each hand separately at first, and then to combine them. Having considered the preparatory details, begin with the Exercise, as a whole, playing three octaves of arpeggiated groups in scallops (right hand) in an upward direction, then playing the scale in the downward direction (with a quiet hand), accenting slightly the first note of each group of four notes.

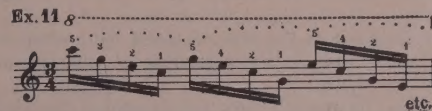
Exercise V



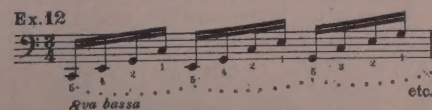
In the same way, play the left hand in contrary motion, then play both hands together.



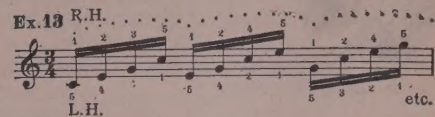
In Example XI play the right hand three octaves of arpeggiated groups in scallops in an upward direction, then play the scale in an upward direction (with a quiet hand), accenting slightly the first note of each group of four notes. The notation of Example XI for the right hand is like the notation of Example X for the left hand, starting like the sample.



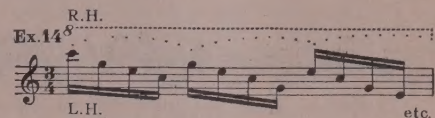
In Example XII play the left hand three octaves of arpeggiated groups in scallops in an upward direction, then play the scale in a downward direction (with a quiet hand), accenting slightly the first note of each group of four notes. The notation of Example XII for the left hand is like the notation of Example IX for the right hand, starting like the sample.



In Example XIII play both hands together in parallel motion in an upward direction. The left hand must be played two octaves below the right hand.



In Example XIV play both hands together in parallel motion in a downward direction. The left hand must be played two octaves below the right hand.

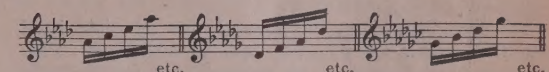


Since it is not necessary to have the Exercise printed in all the different keys, the following suggestions will be sufficient for the student to practice it in any key desired.

SHARP KEYS



FLAT KEYS

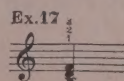


The real difficulty, in the flat keys (fingered like the C major scale) comes from the turning of the thumb under the hand, and the turning of the hand over the thumb, at which turning point there should be no false accent. In both sharp and flat keys, finger exactly like C major. The movements should be smooth, and even as the scale of C major, no hitching, no stumbling. The relaxation of the thumb is the true secret of the turning of the fingers over the thumb; and the turning of the thumb under the hand, keeping the hand and fingers in an oblique position.

If the student will follow the above directions, he will be able to apply them, practically, to the exercises. There are no special demands upon the musical side of the student, beyond a musical touch and a metrical sense. However, do not practice perfunctorily. Think of your ear and musical feeling, bringing out what is best within you, whether it be a scale, five-finger exercise, or a Bach fugue. The result of the exercise, after having practiced it, ought to be something like "the proof of the pudding" after having eaten it. It is taken for granted that the exercise and pudding are good, both in their different ways.

The watchwords must be: Turn the thumb under the hand and turn the third and fourth fingers over the thumb, and then relax. It should be needless to say, "Practice slowly" in the beginning.

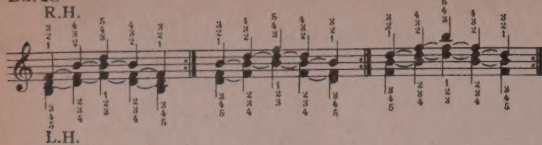
A Simple Exercise for Stretching the Fingers



Place the hand on the keys forming the chord on the seventh degree of C major. Then stretch the fourth finger on to d above, and then the fifth finger on to d. If you will follow the diagram below, exactly, you will see how the wrist follows the fingers, turning it to the right, and then returning to the left. Relax both the wrist and the fingers.

Preliminary Exercise

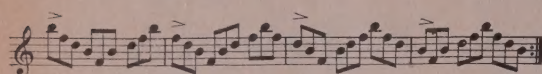
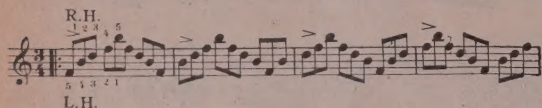
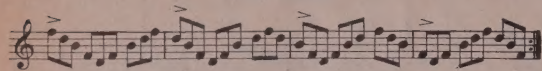
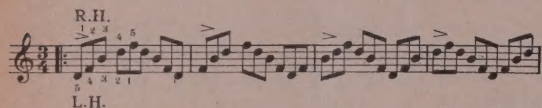
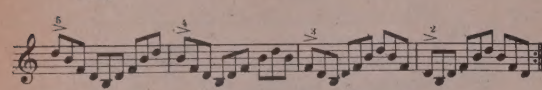
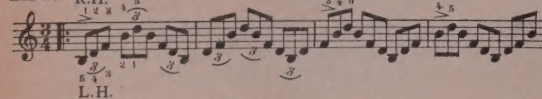
Ex. 18



Be careful not to strain either wrist or fingers. The number of repetitions must depend upon the physical strength of the student. Begin with two or three repetitions, then increase the number. The tied notes must be held down to their *full* value, with no stiffness.

After the Preliminary Exercise has been practiced, begin with the Daily Exercise.

Ex. 19



The first note of each measure should have a slight accent or pressure, thereby giving an accent to each finger in turn. The speed and the tone quality of the exercise must depend upon the technical ability and development of the student.

The fingering, above the notes, is for the right hand and that, below the notes, is for the left hand. Play the left hand fingering, an octave lower for the sake of convenience.

Crossing the Hands

By D. X. Kyrbi

If the hands are to be crossed to sound a single note, the index finger is almost always used for this purpose. When a hand is crossed over for more than one note, all good editions carefully indicate the better fingering.

As a general rule, the hand leaving its usual position will pass over the other. If it is to be passed under the one in normal position, this is quite sure to be indicated in the text.

Notes to be played by a hand out of its usual place are often marked *m. d.* (Italian—*mano destra*; French—*main droite*; right hand), or *m. s.* (Italian—*mano sinistra*; left hand) or *m. g.* (French—*main gauche*; left hand).

Sometimes, even in good editions, the guiding marks may be omitted. If so, the notes to be played by a crossed hand generally have their stems turned in a direction opposite to those which are to be performed by the other.

"Of all instruments, the organ excepted, the piano furnishes the most in a harmonic way; if properly studied, it opens a larger field. But it may be added that in few cases is it thoroughly or properly studied. Too often it is used simply as a means for personal display—until the fair student marries."

"I write music in order to serve that which is the best possible within me and without any other preoccupation; it is logical that this desire runs the risk of displeasing those who love music of a conventional pattern to which they remain jealously faithful in spite of smiles and jests."—DEBUSSY

Tone-Color for the Amateur Pianist

By H. G. Hughes

How many of us have felt, after hearing the performance of some great artist, that it was hopeless for us to endeavor to get into our own playing anything of that quality which makes the rendition of the expert sound so different from that of the average performer.

After all, what is the chief difference, from the musical view-point, between the great artist and the moderately successful amateur?

Apart from the ability to perform great feats of technic, does not the difference lie in the power which the true artist has of using the surprising potentialities of varied tone-color that are in a good pianoforte; the power of making the instrument respond to his musical feeling and so transmit to the audience his conception of the beauty and significance of the composition he is playing?

How to Get Tone-Color

Provided the amateur pianist has some musical feeling, and is not quite "tone-color-blind," there is no reason why he should not learn to produce beautiful and varied tone and so introduce more than a little of the expert's distinctive musical quality into his own playing of pieces that are within his powers.

The production of good tone, and then of "tone-color" or varied shades of tone, depends on our use and treatment of the piano keys. The piano key is simply a tool which we use to act upon the strings. Thus we produce the various kinds of tone we want, according to the demands of the music we are playing. That tone may be loud, or soft, or medium; it may be round and sonorous, or sharp and brilliant; sympathetic or aggressive; singing or percussive. Yet, with all these possibilities at their command, how many never get beyond a moderate difference between their loud and soft playing!

All differences of tone-color depend upon the variety of ways in which the piano hammers can be made to approach and act on the strings. This in turn depends on the way in which the keys are manipulated by the performer in order to get the particular tone he wants.

Once more, the right way of using the keys for tone-shading depends on different ways of using the members and joints that come into action in pianoforte playing—namely arms, wrists, hands and fingers. Much of the use of these consists, paradoxically, in *not* using them; that is to say in not allowing some muscles to act, while setting free the energy of others. This sounds a little complicated; but there is a test—a kind of muscular "conscience"—which tells us whether we are doing right or wrong. If there is any stiffening, anywhere, it is a sign that muscles are in action which ought to be quiescent.

As in any studied muscular operation, perfection is reached by eliminating all useless activity and setting free no more activity than is needed for and adapted to the work to be done. Nature, itself, helps us here; for the ease and freedom which lead to perfection in muscular action are instinctively reached after by the human machine, and there is always that grand test of looseness, from shoulder-blade to finger-tip, which tells us when we are on the right track. In time, right action becomes spontaneous, coming instinctively at the dictate of the music we are playing.

Time-Keeping in Music

By Viva Harrison

TIME in music is the rate of speed with which beat-notes follow each other according to the signature, rhythm and metre.

Each kind of measure must have a unit of fixed length, simple or compound, accented regularly in groups between each pair of bars. The time plan is indicated by the time-signature at the beginning of the piece. Of this the upper figure indicates the number of beats in a measure, and the lower figure indicates the kind of note which receives one beat. Metre is the working form of the measure.

The principal accent always falls upon count one. However, the composer may introduce specially accented chords at any place in the measure, when it suits his purpose. A feeling for this principal accent may be developed by tapping or clapping the time.

Analyze compositions for their note values, giving them their proper accents, and then playing them in strict time. Until this can be done, do not take startling privileges and slacken or quicken the time. The ability to keep an even tempo is at the root of all artistic

If we would have the keys do exactly what we want we must never hit them. Hitting the keys will produce a sound, but never any willed variety of tone at which we have determined to aim. As Tobias Matthay, the great exponent of tone production, points out, a man does not hit the implement which he is using—unless it be a machine for testing the strength of one's "punch."

The piano key, as much as a tennis-racquet or golf club, must be weighed and balanced in the very act of using it, in order that we may know and do just what is wanted to produce the effect we intend. A great deal may be learned by experimenting with the keys, listening most carefully to the various shades of tone that can be produced, and remembering that all we can really do to influence the keys with a view to *willed* and *intended* tone (if we want it beautiful) must be done during that brief space from the first acting of our fingers on the key surface to the instant of sound production. All legitimate movement and action of the limbs outside that—and there is plenty—is preparatory, and is done for the sake of freedom or to get on to the keys at the right instant.

Main Principles of Tone-Color

Let us apply all this to the production of variety of tone-color.

Here are the piano keys; they are "tools," like the violinist's bow. By their means you can make the hammers approach and act on the strings, either comparatively gradually or more swiftly and with more "attack" in them. The first will produce the sonorous, singing, sympathetic tone. It is done by letting the weight of some or all of the piano-playing members—more or less weight according to the volume of tone required—fall as it were into the keys and *lever* them down.

The second kind of key-use, with swifter approach of hammer to wire, differs from the first in this—that whereas in "weight-playing" the letting go of big or little weight is primary and muscular action secondary, in this "brilliant" touch the muscles initiate the action and the weight comes in after.

This sounds complicated; but again there is a test, telling us whether we are doing right or wrong. To take an easy instance—the playing of small chords—if we are properly using weight touch, then, on relaxing all effort the instant we hear the sound of the chord, letting arms and hands go "flop," the wrist, if all is loose as it should be, will inevitably *drop down*; while if we are using the "brilliant" touch, with its "muscular-initiative," the tendency of the wrist and of the whole hand will be to rise in the air.

We should experiment on these lines, using small chords or single notes; for these two modes of key-use and consequent "hammer-approach" are the basis of practically all variety in tone-color.

Space will not allow of more than the mention of the pedals, which, used and not abused, are of great importance in connection with the subject here treated.

To conclude, let us remember that no piano likes to be hammered; but if we treat our instrument properly, with a right appreciation of its beautiful character, it will respond to our personality like a sympathetic friend.

playing. For those who cannot rely upon their own instinct for this, the metronome is a most valuable friend.

Learn to depend upon yourself, cultivate the natural throb of rhythmic pulsations, closing the eyes and counting and beating time away from the instrument. The heart has its natural pulsations which may be applied to music.

Words indicating tempo, such as *grave*, *largo*, *adagio*, *andante*, *allegro* or *presto*, indicate the general speed of the piece, though their effect is varied considerably in application, according to the nature of the composition.

Do not undertake a piece so difficult that the more difficult parts must be taken at a time slower than the easier portions. This means sure death to artistic development.

Be your own time-keeper! Weld the rhythm, phrasing, metre and musical character of the movement into a consistent whole. And withal, as Shakespeare says, "Keep time. How sour sweet music is, when time is broke, and no proportion kept."

How to Bring an Earlier Technic Up to Date

By the Well-Known American Composer and Teacher

PATTY STAIR

HERE are pianists of at least two classes for whom this article will have no message. The first are those who are appearing constantly in public and mingling freely with the musical life of large cities, with the resulting opportunities for observation, criticism and interchange of ideas. The others are those fortunate individuals who have the means and leisure to take sabbatical years, or frequent summer courses of study under masters of distinction.

But there is another and far larger class and one relatively more important, because upon it the great bulk of the music-loving population depends for its standards of instruction. The members of this class are the amateurs and teachers earning their living in small towns, even unlucky in being the best in their own locality, or those in larger places, who are so absorbed in making ends meet that they do not take their own measure as often as may be advisable. These are the ones who are particularly addressed in this article.

You are not the ignorant nor the unambitious. You have all, probably, had pretty good musical educations some time, if perhaps not very recently. Each may be teaching successfully and playing well with a technic which has no need to avoid the larger works and an art which speaks effectively in smaller ones. But to each, if you are honest with yourselves, comes one day the consciousness of a subtle change in the surrounding atmosphere.

Something is happening and has been happening for some time, which you have been too busy to notice. Newcomers, claiming much for their newer ideas, are attracting attention, and greatly as you hate to acknowledge it, do play, not so much differently from you, as better, with tone more resonant and significant, with much more authoritative and convincing. What do you lack to aid you in getting the same results? It is perhaps inexpedient to take a course of study with any one at hand and who might help you, and yet you must not remain content to play merely as well as ever; you must play as well as possible. The time has come to take inventory of your shortcomings and to help yourself.

For your bewilderment it is sadly true that of making many piano methods there is no end. You may study book after book written by enthusiastic *Vorbereiters* (preparers) of the best masters of the musical centers of the world, each claiming to be our only road to success, only to learn that more than one of these very masters disclaim using any fixed pedagogical method.

When I was a small girl, I often watched with astonishment one of my mother's friends play with what she called a "straight-finger method" which she had acquired a generation before in Berlin, and which reminded me of nothing so much as the sails of a windmill in a strong breeze. It was so unlike the combination of Mason and Sherwood which was my law and gospel at that time that I marvelled and yet was forced to admit grudgingly that her playing was musically beautiful. It was true in this case, as in many another, that a good workman will get results with any tools; but we dare not forget that the work of only the best workmen with the best tools will stand up under every possible test.

The fact is, that piano technic has been in a state of evolution from the days of the pre-Bach thumbless lingering of delicate clavichord music to the present titanic possibilities of the modern grand piano in the public hall. How much further it will evolve seems limited only by the endurance of steel wire and human sinew.

For something like four centuries, however, certain ideals have remained constant; beauty and expressiveness of tone, variety of tone-color and necessary velocity, all under immediate control. To attain these, several fundamental principles of technic have been developed, more or less in this order:

1. Firm fingers.
2. Complete relaxation.
3. Economy of motion.

In addition to these, in the last twenty-five years the increased desire for the greater sonority and depth of tone which modern music has made necessary and the modern piano possible, has demanded the "arm weight" and "hand touch" of which we hear so much and may not be sorry to know a little more.

All great artists in all periods have, consciously or unconsciously, made use of all these principles. There is

really nothing new about them; it is only their application which is new, with greater emphasis upon points formerly only occasionally made much of, and then perhaps rather by instinct than design.

Naturally, like all musicians not measured by a purely dilettante yardstick, you have a contempt for fads and a wholesome distrust of the latest notion advocated by the followers of such. The principles I cited here, however, are not open to the charge of either quackery or old-fogyism and are the mechanical stock-in-trade of every pianist you envy and respect. Measuring by these and these only, let us see where you fall short of the best to-day requires of you and how you can bring yourself up to date.

Are we preparing to send to the scrap-heap all the technic you have toiled to acquire and exploited faithfully for so many years? By no means. You must be-



MISS PATTY STAIR

gin exactly where you are and make at least some use of everything you have. Consider your old methods as resources at your command which belong only to the experienced and which the unseasoned student with the new diploma might be glad to possess. But forget them when they get in the way of your further development, which means in the final analysis a better and a bigger tone.

First, let us take up the matter of the firm finger. This is pretty familiar ground. We may take it for granted that you curve your fingers, strike just back of the finger-nail, and in the middle of the key; also that you neither slide along the key, nor let the finger-joint bend inward after the key has been pressed down. This is all right as far as it goes, but leaves us with a rather thin and inadequate tone unless we go further.

Let us assume for the present that the fingers may be raised, or not, as you prefer. Now begin by not thinking quite so much about striking with a narrow finger-tip upon a hard surface; think about pushing a rather broad finger-end through soft and unresisting material to the lowest point of the key-drop and keeping it there to the end of the tone. In other words, play at the bottom of the keys and not on the top. Imagine (and your imagination is one of your greatest assets) that there is nothing between you and the tone you are producing.

But we can do little with our first point until we examine our second, as each is to a great extent dependent upon the other. In fact, in teaching a beginner the second should properly be taken first. They are here placed merely in the order of their historical development.

Relaxation is also a familiar idea. You have without

question learned how to relax your wrists, and perhaps too often your fingers. But have you really the power of relaxing from head to foot? Or do you still curl your toes up tight inside your shoes, stiffen the muscles of your throat and neck, set your jaw hard and bite your teeth together until your face assumes a gorgon expression that would turn any audience to stone? During my earliest efforts to relax my arms, I used to wonder why my throat ached after each lesson; and it was many weeks before I realized that the old desire to "hold on somewhere" was not yet gone and that my throat was the last point to suffer.

To avoid any lingering bad habits of this kind, try beginning your daily practice in this fashion. Take a comfortable chair with an easy back, determining the height of the seat by the length of your own waist and the height of your piano keyboard from the floor. Lean back easily and relax every muscle in your body as if preparing for an hour's rest or even a possible nap! Drop your shoulders and arms a little forward and leave your hands lying loosely in your lap. Remain in this way until all sensation of "holding on" has left you. Then raise your wrists, hands hanging loosely, until your finger-tips are just above the keys. Let your hands sink into the customary position (assuming that the knuckles are a trifle arched and the side of the hand not low), letting the weight of the hand carry down the keys, the wrist dropping a little as if from its own weight. Do this without feeling any change in your relaxed condition. Now press down one key only, with your middle finger, and rest the full weight of your relaxed arm upon it. Then with your wrist and elbow describe a complete circle, your arm turning loosely in the shoulder socket, the finger-tip remaining firm in its position at the bottom of the key. Do this many times in both directions, until you feel that wrist, elbow and shoulder are equally loose and easy and that nothing could pull the clinging finger-tip from its place.

Right at this point we begin to consider "arm weight." This has been for generations familiar to all players of the organ. In childhood I was taught by a well-known instructor that any pianist who could make use of an "organ touch" upon occasion had one resource more than the average. Playing with arm weight is *not* striking with the arm, and the misunderstanding of this point occasions the greatest difficulty of all to an older technic accustomed to eliminating the arm wherever possible.

Play with your fingers as you have always done (though the less you raise them the easier you will find it) adding the weight of your relaxed arm to the downward *push*, rather than stroke, of your finger. Try first your old familiar "slow trill" with fingers either resting on the surface of the key or very slightly raised if you prefer. Play with a very little roll of the forearm, feeling that your entire relaxed arm is resting on the firm finger-tip, the center of gravity of your hand shifting from key to key with the roll of the forearm, which must be as slight as possible.

Let *o* represent your center of gravity and *u* and *u* the roll of the arm.



Repeat many times.

When this seems natural and easy, proceed similarly with the following:



In this the notes also will all be of equal weight. Consider this however as a transition merely from the first to the third exercise which is far more important. In the third, do not feel that your hand has attained its new center of gravity until the accent is reached, though the grip of your finger-tip should never be relaxed. This has the effect of making the last three eighth-notes in each group a shade less full in tone than the others.

Ex. 3

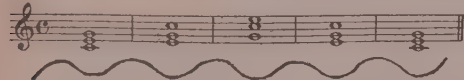


These very simple exercises should open to you numberless opportunities for gradations of tone color, to be regulated by the adjustment of the arm weight and an unvarying resonance controlled by the firm finger. Apply this to all passage work, at first very slowly, then with gradually increasing effort toward speed and brilliance.

The essential points of the "hand touch" are well known to you all. William Mason and many others have told us nearly all we need to know about it; but here we shall go a little farther in its application. We may have called it "portamento" or "slur" according to the way we have happened to apply it. Try using it in this way.

Take any simple chord such as a triad or six-chord. Lay your hand upon the keys as first directed. Raise your wrist slowly, drawing an entirely relaxed hand after it until your finger-tips just leave the keys. Poise it thus an instant; then drop quickly and firmly upon the chord, putting the wrist in the lead and dropping it, relaxed below the level of the keys, and at the same time gripping the chord firmly with the fingers and holding it to the end of the tone with the weight of the loose arm. Now practice Example 4. The curved line gives the motion of the wrist, which must be kept in the lead all the time. The break between the chords must be imperceptible.

Ex. 4



In leaving one chord, try to feel that the first chord is slipping easily from the ends of your fingers just as your hand is ready to fall upon the next. Practice the same exercise also with a quick down-stroke of the wrist without lifting from the keys—also with a quick up-stroke, but never a stiff one. Apply this to your old "slur" and "portamento" exercises, to all your heavier octave, chord and staccato work and some of the lighter, and the thing is done. The motion given as preliminary to Exercise 4, but with the finger remaining at the bottom of the key, is invaluable for lyric legato passages. The undulating motion, while it can add nothing to a tone once made, can insure the proper taking of the tone in the first place and continued relaxation throughout the entire passage.

This very suggestion of a continuous motion leads us naturally to our final point—economy of motion. It might be dismissed with these few words: "Avoid all unnecessary motion." The preceding motions are, however, very necessary in slow practice and often advisable in playing. It is often well to exaggerate a motion to make sure you are doing it properly. So do not altogether abandon a previous habit of raising your fingers, at least in your slow practice. It is next to impossible for some people to acquire independence of fingers without a certain amount of high-finger work—but eliminate it wherever it interferes with your speed or brilliance. Similarly, a light staccato is rarely acquired without much preliminary practice in raising and dropping the hand, but the emphasis is on the word "preliminary." Reduce all motion to very low terms in playing and to its lowest possible terms where anything like speed is required.

It is not possible here even to touch upon the thousand and one details which may be developed in the working out of these ideas. I have purposely omitted the pedal as a subject in itself and not pertinent to this article. But to those who wish to remove the reproach of being "old-fashioned" from their technic I would say:

1. Practice the preceding exercises faithfully and always, and apply them to everything you do.
2. Experiment for yourselves and study and listen to the results of your experimenting, especially as regards the resonance and quality of your tone.
3. Do not abandon all you have learned to do in the past but improve it and add to it.
4. Rely at least as much upon your own judgment as upon that of others; remembering that beauty in art is of all times and peoples and that there is no existing method or style of playing but that may furnish some detail toward an artistic whole.

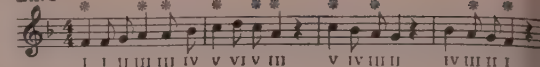
Self-Test Questions on Miss Stair's Article

1. What has been the period of evolution of Piano Technic?
2. Name three fundamental principles of technic.
3. How shall we develop the ability to play at "the bottom of the keys?"
4. Discuss relaxation and its acquirement.
5. What is meant by "economy of motion" and how may it be practiced?

Analyzing Melodies

By S. M. C.

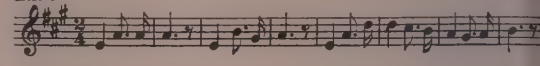
Ex. 1



The inactive, or tonic, chord tones are marked with an asterisk. This melody follows the scale-line almost exclusively and has very few skips. The progression are all according to rule. Since a melody built exclusively on scale-lines would become monotonous, skips are introduced! These follow the lines of chords which are likely to occur in the key in which the melody is written. After a step-wise progression a leap in the same direction to an accented note is not considered good. Skips moreover, should not follow unusual chord-lines, for example, such as involve augmented intervals.

The following melody has many skips along chord lines.

Ex. 2



Measure 5, having two skips in the same direction involving two different chords, is somewhat unusual.

In analyzing melodies the student will discover that pure scale-lines as well as pure chord-lines are the exception rather than the rule. Composers never confine themselves strictly to one or the other, being convinced that a judicious mingling of the two produce a better effect than adherence to one excluding the other.

Keeping a Repertoire Fresh

By Dr. Annie W. Patterson

How often do students, and even gifted recitalists, feel a certain weariness of much practiced pieces insensibly creep over them. The causes are not far to seek. Familiarity brings a sense of satiety; we can scarcely call it contempt. As the fingers get to move more and more automatically, the thoughts wander to all sorts of subjects—usually the worries of the moment—with the result that the ear ceases to listen carefully to what is played. We are speaking, in particular, of the instrumentalist. Now as concentrated listening is so essential to an artistic rendering of any given selection, once the mind is hitched off, even occasionally, from one's immediate occupation, touch and interpretation become mechanical, and the effect is far from satisfactory.

Most of us who are honest with ourselves are aware of this aloofness when a number gets, one might almost say, too well known. It is a danger signal which no good artist can afford to overlook. The remedy is simple. Give that piece or selection a rest without delay. Go to something else. Take up something wholly new.

"This is all very well," the public recitalist may say; "but I simply must keep up a certain number of standard pieces. People expect me to include them from time to time. If I omit to keep them continually before me, I have a good deal of the old ground to go over again before I can feel as sure of them as before." Whilst this is to some extent the case, especially with players who have short, if quick, memories, the problem really is, how to keep "up to the mark" in any or all items without overdoing them. Let us try to see how this can be most pleasantly and effectively done.

Suppose a fairly advanced student has a good executive knowledge of a Bach prelude and fugue, a Beethoven sonata, a Schumann, Chopin, Liszt and ultra-modern item; the six may be so divided over a working week of steady practice as to deal with only one of them each day. Thus Father Bach may be taken as a good preparatory tonic on Monday, so as to make the strong

meat of Ludwig van Beethoven easily digestible on Tuesday. These, followed by the musical philosophy, poetry, brilliancy and piquancy of the other composers, in the order named, during the succeeding days of the week afford an agreeable variety in the student's diet that keeps mind and ear too occupied to wander very seriously during practice hours. Of course, sandwiched in between should come all manner of dishes, nourishing or light, in the shape of strict technical exercises (if deemed essential), and the acquiring of novelties of all kinds as they may tempt the musical palate.

Individuals will know best how to apportion their daily times for practice; but the above suggestion may help in bringing variety into the program. Ring the changes on standard composers as often as possible. Have your "day" for this or that great master, and leave no stone unturned on that particular day to master gradually whatever difficulties assail you in the movement, or section of a movement, at which you happen to be working.

We would also again reiterate that this is specially needful in the case of well-known numbers in a thoroughly prepared repertoire. Preserve the items fresh by continually alternating them in the "keeping up" process. If this is done systematically, each separate selection of the day is approached with an interest which would be lacking if it were conscientiously hammered out every day, until brain and hand got actually indifferent to its form and beauty.

One other hint, based on experience, may be useful. Never play over a well-known or favorite piece when very weary or worried. Better try something quite fresh or new, and the exercise of having to pay close attention to what one is doing at the moment often acts as a healthful pick-me-up, by administering a musical sedative to distressed thoughts. The experiment, anyway, is worth trying.

Side Lights

By S. M. N.

THE "passing under" of the thumb is one of the greatest obstacles to equality of tone but this technical difficulty, which is very prominent in scale and arpeggio playing, is greatly lessened when the thumb is prepared for its attack by being passed beneath the hand to a position above the key, in readiness for its stroke. For example, in the scale of "C," as soon as the thumb is released from its first key, it should be placed over "F," and wait there in readiness for its turn. The stroke of the thumb on the succeeding "C," to which it must reach beneath the fourth finger, is much more difficult, but it is prepared in the same way. The loss of time, which is

involved in "passing under" without preparation, is thus a great difficulty in smooth delivery.

This method of preparation of the thumb should be observed in arpeggio playing. Exercises for equality of stroke, in which the weak fingers are raised higher than the others, are valuable. The thumb is apt to be unpleasantly noticeable in scales and arpeggios; but if it be made to strike pianissimo, this will be obviated. Scale playing in contrary motion is good, because the "thumbs" are almost always passed under simultaneously.

Musicians Do Not Sleep Enough

By HENRY T. FINCK

"I LOVE music but I hate musicians," the eminent historian, Dr. Riehl, used to say.

Well, what's the matter with musicians? What's the matter with them, eh? Just read the diagnosis made by the Baron in "Florian Mayr," the famous musical novel by Ernst von Wolzogen (in which, by the way, there is much about Liszt and his pupils):

"But the general run of music-folk—brrr! I don't believe that the average talents of any other art can show anywhere near so much stupid conceit, general imbecility, shallow-pated bigotry and, odious defects of character, envy and spite, as music can. The insignificant mediocre painter or sculptor is nearly always a pleasant, amusing chap. The unrecognized author, to be sure, is a perfectly frightful bore, malicious, bitter, and more given to going to the devil than the rest, but at least he has many-sided interests; one can manage to talk with the poet, in fact get something profitable out of him occasionally. On the other hand intercourse with a musician of the inferior class is apt to be impossible for a man of letters."

If you know a lot of musicians, will you say that the above is, on the whole, a wild and woolly exaggeration? My own experience of forty-three years in the midst of the musical maelstrom of New York, preceded by four years in musical Germany, confirms the Baron's diagnosis and explains Dr. Riehl's aphorism and pessimism.

Some of my best friends, I courageously admit, are musicians—musicians of all grades. They are, or were, out as free from faults as I am, which isn't saying much, is it? But the average musician! "Odious defects of character like envy and spite" are certainly more characteristic of him than of any other class of persons.

A friend of mine, a music teacher, went to the circus one afternoon. In a box next to her own were several sportsmen who freely discussed all the latest scandals in their circles, without paying any attention to her. Near the close of the performance she turned to them and said: "Gentlemen, you must excuse me for hearing your gossip—I couldn't help it. I merely wish to say that it has been a comfort to me to hear you talk, for it has shown me that music, my own profession, is not the only one that harbors contemptible characters in abundance."

"Not for Pianists"

How the rival pianists and violinists do hate each other! Do you remember the story of the famous professional violinist who was sitting with a ditto pianist in a box while another ditto violinist was giving a recital?

The audience got more and more ardent in its applause, more insistent in its demand for encores. Presently the violinist in the box, who had become more and more vexed by the success of his rival, turned to his friend and said: "Isn't it getting unpleasantly warm in here?"

And the keyboard friend, with a wicked smile, answered: "Not for pianists!"

Here is another story. The concertmaster (leader of the violins) of a certain orchestra was anxious to play a certain concerto. Much to his indignation, the directors engaged an outsider, a very famous virtuoso, to play it at the concert.

Hell hath no fury like a concertmaster scorned. He resolved to have his revenge. At the concert the soloist, before beginning, turned to him and asked for his A. Instead of giving it to him on the open string, the concertmaster gave him another A, slightly off the pitch. Fortunately the first oboist was on to the dirty trick and saved the soloist by blowing for him the correct A. "Schweinchund!" muttered the conductor, who had noted the spiteful act on the part of his first violinist.

A hundred stories like these might be told as having occurred in the higher strata of the profession. As for the lower strata, it is needless to dwell on them. Music may have charms to soothe the savage breast; but too often it fails to civilize those who make it their profession.

Of course, music itself is guiltless in this matter. It is the way it is cultivated and taught and practiced that is responsible for much, if not most, of the trouble and scandal.

A Nocturnal Art

Long ago I came to the conclusion that the principal reason why so many musicians are peevish and cross and spiteful and disagreeable in general is that music is a nocturnal art. In other words, the musicians do not get enough sleep.

Ask any intelligent mother and she will tell you that her children are bright and good and cheerful and agree-

able in proportion to the amount of sleep they get. I once knew a boy who, if he got more than ten hours of sleep, was the pleasantest little fellow in the world; but, if he got less than ten, he was perverse and morose and took pleasure in saying or doing disagreeable things. He wasn't to blame, poor boy—he should have had more sleep.

Pullman porters are apt to be cross and surly—why? Because they alone of all those in the car have no chance to sleep. On some lines, now, they have to be polite or lose their jobs. That's something; but they feel cross, all the same and show it in their faces.

Why do musical critics seem to delight in writing nasty, savage comments on singers and players? Why, in answer to his boy's question: "What is a critic?" did papa reply: "A critic, my son, is a man who writes about things he dislikes." Because critics lose so much sleep. To be sure, after they have hastily scribbled their comments and sent them to the office, they can sleep until late in the morning; but sleep of that kind, taken after the brain has been excited by hurried work, is not the most restful thing in the world. That's why critics are so often cross and cynical and disagreeable, day and night. Artists do not love them; and yet all that the poor critics need to make them amiable is plenty of sleep of the right sort.

The catnaps they can get during a dull performance don't always help because often there is no oxygen in the air of our amusement halls. It all has been used up as the air has been taken and retaken into the lungs of hundreds of persons—not a pleasant thing to think of, is it?

How to Mollify the Critics

If artists—and their managers—were wise they would see to it that concert halls and opera houses are always abundantly ventilated. The critics would then write much more favorably because they would be less depressed and bored and somnolent. Oxygen is as exhilarating as strong drink. Everything seems good to you when you have plenty of it, as on an ocean voyage or in the mountains.

May I interpolate here a curious personal experience? I am extremely sensitive to nocturnal noises. In the country, not only the abominable four-o'clock crows and the vociferous whip-poor-wills, but even the frogs and the robins wake me up. But I have often been soundly asleep not only in concert halls but also in the opera house, with all the soloists and chorus singers and an orchestra of eighty men joining forces in a fortissimo climax. My wife doesn't wake me up on these occasions unless I snore, which might be considered an unfavorable criticism on the performance.

These naps, by the way, doubtless helped me win the reputation of being the most amiable of the New York critics. They make me feel at peace with everybody and everything.

In Praise of Siestas

Learn to take catnaps and you will enjoy life much more. You will be more efficient, too. Three of the most famous men, Napoleon, Goethe and Edison, had this in common that they could take a nap at any moment. A nap of fifteen or twenty minutes sharpens the mind as stropping does a razor.

In our places of amusement, if a performance lasts till much after eleven o'clock, the audience gradually dwindles away because the hearers, not having had a siesta, or afternoon nap, get tired and sleepy. How different in Spain and Italy! There the siesta is universally indulged in, so nobody feels tired and sleepy in the evening, and a performance may safely last till midnight or one o'clock, or even later. If singers and players indulged in a daily siesta they would do better in the evening. If the critics had a siesta they would write more favorably. If the hearers had a siesta they would enjoy the performance much more. Let's have the siesta as a national institution!

The strangest thing about naps is that a short afternoon sleep of ten or fifteen minutes is equivalent, in its refreshing and invigorating effect, to an hour or even two hours at night. I have never been able to find an explanation of this but have a suggestion of my own to offer. In my university days, when psychology was my specialty, I remember reading a book by Prof. Fechner of the University of Leipsic, in which he demonstrated that sleep is deepest during the first hour. He proved this by a series of experiments on students. He had a weight so arranged that it could be dropped from different heights on a board. Obviously the higher

the weight had to be lifted in order to awaken the student the deeper was his sleep. Nothing could be simpler and more convincing. Now, a nap is always the beginning of sleep, hence deep and refreshing—Q. E. D.

Listen, Ye Musicians!

If you can manage to get a nap or two during the day, like Napoleon, Goethe, and Edison, you may get along with seven hours of sleep at night, or even a little less. But if you have no nap, you must have eight hours of sleep, and if you wish to be healthy and happy and live long, you must arrange your habits so you can always get that amount, at least.

Usually, alas! the vast majority of persons in the musical world live in a way that makes eight hours of sleep every night a thing impossible of attainment. Quite the contrary, with diabolical ingenuity everything is done to cheat musical brains out of the rest without which they cannot be at their best.

When I became a musical critic in New York, in 1881, Steinway Hall was the city's concert headquarters. Opposite it was a restaurant and beer hall to which, after a performance, singers, players, conductors and critics resorted. There they sat, drinking and eating, and talking, and talking, and talking till midnight, and often till two or three o'clock. At first I tried to "do as the Romans do;" but soon I found that I grew dull and stupid, apathetic, uninterested, and of course, uninteresting and disagreeable in my writings. I soon stopped it; and for many years now, when I receive an invitation to a supper after a concert I have always replied, politely but firmly, that I could not sacrifice my necessary hours of sleep.

Result: at the age of seventy I am mentally stronger than I was thirty years ago and physically nearly as strong. I never lose my temper; I never say an unkind thing about anybody; and I am as pleasant and as playful as a collie pup.

Horrors of Insomnia

Whenever I talk to a musician in this vein I am almost sure to get this answer: "I fully realize that I ought to have more sleep, but the trouble is that, even if I lie abed eight or nine hours, I may get only three or four hours of sleep."

That's no fun, I know. Let me cite here two short paragraphs from my book on "Girth Control":

"Have you ever lain awake a whole night, and night after night, trying in vain one after another of the twenty or more futile methods of wooing sleep you have read about?"

"Have you endured the frightful boredom, the disgust, the wrath, the agony of mind, as hour after hour passed till daylight mockingly stared you in the face? It is worse than headache, toothache, dyspepsia, and seasickness, all combined and multiplied by fifty-seven other varieties of aches."

Insomnia, says a medical writer, "is often associated with general indisposition, headache, muscular twitchings, terrifying dreams and outcries; its results are lassitude, bad temper, irritable nerves, lack of appetite, and so on. If it persists night after night the victim becomes tired of life and in many cases commits suicide."

All these things may come to you, and probably will come to you in large measure, if you persist in your present course of working too much and not sleeping enough. Be warned in time!

How to Make Sure of Sleep

There is one aspect in which sleep is actually worse than no sleep. It is when you have nightmare. Nightmare may come from a diseased condition of some bodily organ; but nearly always it is a result of eating too much, or too fast, or the wrong food, or at the wrong time. If you eat mince pie, or fried onions, or cucumbers, or watermelon, late at night you are pretty sure to have uneasy and unpleasant dreams and to wake up feeling more tired than when you went to bed—and cross, too.

To make sure of sound, restful sleep—the kind of sleep which in the morning makes you eager for work and enchanted with the realization that you live and have friends—you must stop maltreating your stomach. Avoid the things that you know will give you indigestion; eat very slowly and not too much; if you eat one banana or doughnut, or whatever you like, very slowly, you will get more pleasure out of it than by bolting three or four, and there will be no indigestion to keep you awake.

The late dinners or suppers of which musical folk are so suicidally fond are an invention of the devil. Dr. Kellogg, of Battle Creek, knew what he was talking about when he said that the less undigested food you have in your stomach when you go to bed the deeper and more refreshing will be your sleep.

Try, by regulating your diet, by avoiding overwork and explosions of temper, to ensure eight hours of dreamless sleep and your life will enter into a new epoch of efficiency, profitableness and bliss.

No Thinking in Bed

In this short article I cannot discuss all the methods of ensuring sound sleep I have dwelt on in detail in "Girth Control." But I must refer, in conclusion, to one enemy of sleep to which musicians, more than most mortals, are wont to capitulate: thinking in bed. Don't do it, I say, and again I say DON'T DO IT! It gets your brain into such a state of excitement that sleep is banished for hours. Don't go over again—over and over again—in your mind all the unpleasant things that have happened during the day. Don't dwell much on the pleasant ones either. Don't compose, don't solve problems, don't think out speeches. Make your mind a perfect blank and *keep it blank*.

That's easier to say than to do, you retort. I know it! Haven't I fought many a savage battle with my busy brain at night! But I have learned how to dull and stupefy and deaden it.

It's as easy as falling off a log. All you need is a will and attention to your respiration. Breathe deeply and regularly (through the nose) and every time you exhale a big lungfull of air say—not audibly but mentally—*No!* Make that *No* monotonous. Repeat it a dozen times, a hundred times, if necessary, till it has driven away every reminiscence, every thought, that tries slyly to steal into your consciousness.

If your will isn't too flabby you cannot fail to conquer your insomnia in this simple fashion. And abundance of sleep will double and treble your chances of success in the musical world.

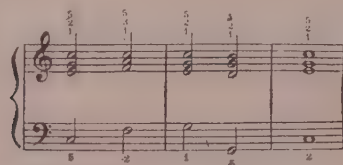
Avoiding Monotony in Scale Practice

By Blanche D. Pickering

SCALES, as a rule, are very distasteful to young pupils, and yet they play a very important part in the child's musical education.

It is not impossible, however, to make the study of scales attractive. When a new scale is assigned, a series of chords (the Complete Cadence) should be given at the same time. Of course, both the scale and cadence will be memorized.

Here are the chords to be used in the key of C.



The pupil will take great pride in learning to transpose this cadence into the new key of each scale.

Have the cadence played immediately at the close of the scale, as if it were but a part of the latter. Thus work and pleasure are interestingly blended.

One week the scales may be given in the following order: Tonic, Dominant, Subdominant, Supertonic, Submediant, Mediant, Leading-tone. Another time they may be taken in the order of the white notes: C—D—E—F—G—A—B; then the black notes: D \flat —E \flat —F \sharp —A \flat —B \flat . After this they may be taken in the order of the Chromatic Scale.

The Resourceful Piano

In his *Principles of Expression in Pianoforte Playing*, A. F. Christiani gives in about the fewest possible words a comprehensive exposition of the possibilities of the piano.

"Polyphony is the proper domain of the pianist, the realm in which he is supreme, and in which no other instrumentalist, not even the organist, can compare with him.

"The organist, with all his advantages, yet lacks many of the facilities and most of the finer nuances of the pianist, notably those of accentuation, instantaneous dynamic discrimination through touch, and that most important condition of expression, *pulsation*."

Substitution of Fingers

By E. F. Marks

"I DEEM the changing of fingers upon the same key of the pianoforte an abomination and entirely unnecessary," remarked a teacher to me a few days past. I delve down in my chest of memories and find something as follows: "If a single voice carries a melody or phrase legato, all the other voices may be staccato and still the idea of continuity is sustained throughout all parts, notwithstanding the contrasting of legato and staccato." Well and good!

Only a short while since a young lady had to appear in an evening of music and requested me to criticize her rendition. Beethoven's "Moonlight Sonata" was her selection. At the sixteenth measure her bass notes were entirely too disconnected to convey the idea of imitation of the preceding figure of the treble, owing to her inability to reach an octave with the first and fourth fingers, especially on the white keys. Calling her attention to this fact, she endeavored to obviate the staccato effect in devious ways, without success, until she was shown the method of changing fingers on a key to secure the legato effect, principally in the connection of octaves.

Attempting this manner of playing, she at once observed that she gave the imitation with the left hand as smoothly and connectedly as she had rendered the right hand, simply by holding down one key of the octave and changing fingers upon it while holding it down, thus

securing the legato connection and producing the noticeable effect of imitation. The bass was played by her in the following manner:



Anyone playing the above in the manner indicated will observe the smoothness of connection and the similarity of imitation to the two notes of the theme in the treble, and perceive its superiority over the manner of playing the succession of octaves with the first and fifth fingers without sustaining any of the notes and changing fingers.

While the pianist perhaps may ignore many legato connections by changing fingers to sustain the tone, not so with the organist; the latter performer must be constantly on the look-out to secure a smooth-flowing melodious connection, and this is secured only through the unceasing substitution of fingers upon a depressed key. And notwithstanding the similarity of the keyboard of the piano and organ, yet the touch is generally quite dissimilar; therefore the two instruments must be studied separate and apart from each other.

Sparks from the Musical Anvil

Flashes from Active Musical Minds

"AN artist should not forget that the audience that comes into an American concert hall today comes because it loves good music."—SOPHIE BRASLAU.

* * *

"Public taste is a factor with which every artist has to cope, and it is of the utmost importance to him whether it be good or bad."—JOSEF LÉVINNE.

* * *

"Two factors are necessary to operatic success. One is seen, and the other unseen. The former consists of the best singers, the latter of plenty of rehearsals."

—SIR THOMAS BEECHAM.

* * *

"Orchestral musicians are the only ones really qualified to judge those who lead them. All the qualities of a conductor are revealed only to them in the solitude of rehearsal."—GABRIEL PIERNE.

* * *

"I have no faith in the student who says, 'I know how this should sound, but I can't do it.' I think it would be as true to say, 'I can do it, but I don't know how it should sound.' In fact, in many cases it would be truer."—HAROLD BAUER.

* * *

"Prodigies are born, not made. A slightly varied conformation of the brain, and one is born full fledged to a particular art, the finger points burning to play and

the intricacies of skill an open book. Genius is a freak of nature and the most haphazard chance thing there is."—MORITZ ROSENTHAL.

* * *

"Music should become part of the life of the people and should be looked upon in just the same way as the provision of parks and pleasure grounds and other matters of public health, because it has a great influence on human nature, and a great deal to do with life itself."

—SIR DAN GODFREY.

* * *

"Musicians who think they can write in foreign style without travel delude themselves and appear ridiculous. To write the music of other nations, one must study at the fountain-head, among the peoples themselves eating their food, admiring their art, reading their poets, courting their women—in brief, live as they do. Then can the root of a national art be extracted."

—LOUIS LOMBARD.

* * *

"The strength of great painters and great musicians is measured by their more or less intimate relation with the people. The element which fascinates us in the Italian Renaissance of mediaeval art is to discover in it the every-day common features which belong to the Italy of all times, past, present and future. That is what moves us deeply. The rest is formula, a clever game which does not last."—RAOUL LAPARRA.

A Vanquished Conductor

IN *Music and Bad Manners* (published by Alfred A. Knopf), Carl van Vechten picturesquely relates how the capricious Marie Delna outwitted the supposed-to-be pilot of an operatic performance.

"She always retained a certain peasant obstinacy, . . . and acquired a habit of having her own way. Her *Orphée* was (and still is, I should think) one of the notable achievements of our epoch. . . . After singing the part several hundred times she naturally acquired certain habits and mannerisms, tricks both of action and of voice. Still, it is said, that when she came to the Metropolitan Opera House she offered, at a rehearsal, to defer to Mr. Toscanini's ideas. He, the rumor goes, gave his approval to her interpretation on this occasion. Not so at the performance. Those who have heard it never can forget the majesty and beauty of this

characterization, as noble a piece of stage work as we have seen or heard in our day.

"At her début in the part in New York, Mme. Delna was superb, vocally and dramatically. In the celebrated air, *Che farò senza Euridice*, the singer followed the tradition, doubly established by Mme. Viardot, in the great revival of the mid-century, of singing the different stanzas of the air in different tempi. In her slower *adagio*, the conductor became impatient. He beat his stick briskly across his desk and whipped up the orchestra. There was soon a hiatus of two bars between singer and musicians. It was a terrible moment; but the singer won the victory. She turned her back on the conductor and continued to sing in her own time. The organ rolled out and presently the audience became aware of the junction between the two forces."

"I city can build no better monument to its wisdom and taste than by maintaining an orchestra. Almost every man is a potential music-lover. More than its sister arts is music the people's art, and in an orchestra reaches its highest and most appealing form."

"A MUSICAL amateur is one who has given serious study to music, especially to some instrument, and who finds a genuine and abiding satisfaction in producing the best music, preferably in ensemble. Amateur music is music in the home."—LOUIS SVENSKI.

A recital had gone quite well that afternoon, and the rather adipose Lady President advanced, beaming, "You've given our club a treat and what a lovely toned violin you've! Is it, may I ask, a-er-Strad?" Happily, I could assure her that such was the case.

"How awfully interesting!" she exclaimed, but would you mind my asking another question? I've always been confused, don't you know—about Cremona. Now am I wrong in supposing him to have been a sort of rival violinmaker? Or was it just a family name—a trade name, so to speak—of Strad's?"

Few indeed, among the Virtuosi Errant, who have escaped the "Lady President" with her faint questionings; so my experience that afternoon was by no means exceptional. But at least they have decisively located one fixed star in the fiddle firmament, even though the stars are blandly ignored, and no eye encountering my rather cryptic opening query—from Augusta to Oberlin—Alberta to Omaha—will identify with even momentary doubt as to the profession and importance of—"a-er-Strad."

Recently, while following the trail of a romance, as it meandered among the alluring automobile "ads" in the back section of a popular publication, my attention was caught and held by an intriguing line in heavy type which suggested, "Ask the man who owns one."

Now of course there were no motor cars in Cremona, Italy, A. D. 1714, to park before the violin shop at No. 2 piazza San Domenico, where resided Antonius Stradivarius, but the auto people seemed with their slogan to have almost anticipated and nearly answered my question, "Why is a Strad?" Ask the man who owns one.

In his day Stradivarius (sometimes known as Antonio Stradivari) was paid anywhere from \$20 to \$200 for his violins. A few months ago came the report that a celebrated Strad., recently brought over from England, had been resold in this country for \$55,000; and we can only conjecture what his most famous instrument, "The Messiah," would bring if it were to be offered for sale. The sum would be in six figures, that is certain.

Violin Contests

And yet, from many cities and from distant lands come the reports of violin "contests," so called, in which the instruments of Stradivarius have gone down in disastrous defeat before those of certain modern violin-makers or luthiers. And the laity, reading these reported triumphs, lifts up its voice and demands to know: "How about it?"

"Why squander a fortune on fourteen ounces of ancient wood when the contemporary creation has won such an unequivocal victory? Is it all a fad—this old fiddle craze? A servile salaaming before the tradition of ancient superiority? Does it simply corroborate the rather cynical and entirely Gallic contention that the American 'Knows the price of everything and the value of nothing?'"

The situation is made more dramatic because the time is coming when the Stradivarius Violin will become as extinct as the Dodo. It will still exist in collections and in museums; but, as concert instruments suitable for day-in-and-day-out use, the Strad. violins are almost certain to lose their marvelous character from "over-playing." There are already many "sick" Strads. It seems now that in a few generations those now in active concert work will have lost their brilliance, so that the virtuosi will prefer violins in their prime by the later Italian makers of less repute.

It is now a quarter of a century since a certain Long Island City lost its most celebrated citizen and the modern world its most gifted violin-maker; or, as a well-known violin house describes him in their latest '23 catalogs, "A master workman and the premier 'American Luthier.'"

For a time after his death the best of this famous maker's violins went as high as \$1,000 in price; but last month a splendid 1885 specimen was secured for \$250.

Yet during his lifetime this maker was quite certain that the divine afflatus had fluttered straight down from the Parnassian slopes to find a permanent abiding place in Long Island.

"But how then—about these violin contests: 'Chicago vs. Cremona,'" I'm asked: "are they not on the level?"

Entirely so; but they prove nothing one way or the other. The writer has attended more than one, in years gone by, and was reduced to such a state of muddled



OTTO MEYER

Photo by Goldensky.

Why is a Strad.?

By OTTO MEYER

American Representative of O. Sevcik

Are the Great Stradivarius Violins Likely to Become Extinct as Concert Instruments?

Mr. Meyer desires to acknowledge the valued co-operation of Mr. Walter Stafford in the preparation of this article.

indecision that to misquote a ballad popular in the days of the gut "E" string, "All fiddles were alike to me."

"Still the Strad. myth persists." Yes, and to understand it we must revert to the slogan of the sedan salesman, "Ask the man who owns one."

Would he exchange his 1714 Strad. for seventeen hundred and fourteen modern violins? He most emphatically would NOT. That's the test.

Joachim and Sarasate

In one sense, of course, a violin is a violin, and nothing more; but the tone produced by different violinists on the same instrument differs quite as much as does the timbre of their speaking voices. Joachim and Sarasate both used Strads. of an almost identical period; and yet their tones were as unlike as their home towns—as different as Madrid and Berlin. The austere nobility of the Joachim and the sensuous grace of the Sarasate tone were inevitably derived from the personalities of these two supreme artists. Their tonal characteristics would have been quite as much in evidence had they used instruments from the workbench of some mute, inglorious Maggini of the Middle West. It would not have mattered, in one way, so long as the violins beneath their chins were correctly built. The tonal result would have remained entirely individual and personal, up to a certain point, and with the lustre and brilliancy of their performance seemingly undimmed. Tilden with a \$1.39 tennis racket would prove quite as devastating—up to a certain point. But the supreme player—golf,

fiddle, tennis, flute—demands, and gladly pays for, that last perfection—the tool which will best serve his genius—from opening drive to tournament cup—from preliminary "A" to final "tutti."

But so often comes the question, "In what way does Strad. excel the modern maker—if he does excel him—and why cannot modern science go him one better?"

Once in Holland, I was taken by an artist friend to see what he claimed was the loveliest picture in the world. It was in the Hague Museum—a thing of cool blue and white, called simply, "The Picture of a Young Girl." What struck me most was the remarkable freshness and recentness of the portrait, although it was painted in 1656. Quite the same impression I had had a short time before in Vienna where it had been my good fortune to be introduced to the "Kreutzer Strad." It was almost uncanny to find such freshness of coloring and such an entire absence of age in a violin that had known over two hundred years of active life.

That day at the Hague Gallery I saw the usual student artist painfully reproducing the curving cheek and parted lips, the pensive gaze and wistful pose of the Vermeer masterpiece. The duplication was uniformly good. But a most excellent Vermeer "copy" was offered at the local art shops for less than \$20; while, on the other hand, to start a popular uprising in Holland it would be necessary merely for the Museum Directors to announce that the "Picture of a Girl" was to be sold outside of the country.

Stradivarius has been copied and imitated by practically every violin-maker since 1737 and earlier—but in no single instance has one of these imitations remotely approximated in price the Cremonese original.

By many painters, Vermeer is considered the most accomplished in the history of art, and for most violinists Stradivarius stands alone, unapproachable and supreme. I think the shrewd discernment and intuitive prescience displayed

by these two master-workers in the selection of their centuries had much to do with their present-day pre-eminence. Vermeer hunting a 1914 apartment in upper Manhattan is rather a strain on the imagination, though in these days he would perhaps be able to get through the winter without being obliged to barter an immortal canvas for a batch of baker's bread.

The "Fizz Tire People" would see to that and would also, without doubt, purchase pastureland space for his "Posters;" featuring the "Head of a Girl" enshrouded in caoutchouc.

Stradivarius on Broadway

And "Stradivarius in his Work Shop" up among the roaring forties!! Strad. swaying from a subway strap; arguing with a capricious flivver; blinking defensively at the scudding silhouettes; shuddering past the steam riveters' merry fusillade. This is the age of superlative cleverness, we are told—mechanical cleverness, that is; and music, not to remain behind, offers among the many recent contributions, a "Locomotive Symphony" from the tonal roundhouse of one Herr Honegger. Stradivarius' ears escaped this grade-crossing peril, at least, and Mynheer Vermeer never grew "ashen and sere" at the sight of that glistening gentleman outlined against the night in electric lights above Times Square temperamentally cleaning his teeth with the Mazda-lighted tooth brush. There are many thousands of painters and luthiers grinding actively away to-day; but in the "Picture of a Girl" and the "Dolphin Strad." they have a mark to shoot at that will engage their attention for quite some time to come.

Stradivarius believed in allowing his work to tell the story; so we have only meagre details of his life. Coming from a family that dated back to the 13th century, he was born in Cremona in 1614 and lived there his entire life. No portrait survives, even if one ever were painted. We are told that he was tall and thin, and wore habitually a long leather apron. He made money and kept it. He was married twice; and the family circle was not small. Of the children, we hear of only three sons. For a while, two of them, Omobona and Francesca, carried on the family business after Stradivarius' death in 1737; but they soon pass from the picture, leaving behind them a few violins of undoubted excellence, but illustrating once again that the ability to leave "sandal imprints upon the sands of time" is not hereditary. The third son soon put aside the fiddle-stick, so to speak, for the yard-stick, and, turning clothing merchant, achieved wealth and oblivion.

Stradivarius' life, as he lived it seems to be the finest

Millions of Fake Strads

If you have a violin with a Stradivarius label, or stamped Stradivarius on the outside, there is not one chance in a million that it is genuine. The fake Strad. violin labels were printed like postage stamps, in exact reproduction of the originals. These labels were put in new and old violins by other makers, to fool and cheat the ignorant purchaser. Almost any pawn shop has a supply of these fake Strads.

example of single-hearted devotion to one supreme object that has ever come down to us. He went slowly, but so exactly and surely forward from the first; and only when he had finished his long apprenticeship and had found himself, do we see his name in a violin and that only after he had passed his 29th year. And yet we restless, efficient moderns demand to be shown why men are not producing such masterpieces to-day. Stradivarius was a home body and we have no record of his travels, if indeed he ever ventured abroad; and the sporadic uprisings and revolutions of his day passed over his head unheeded. In 1702 Cremona changed hands three times in as many months; but it is entirely probable that the master was unaware of the fact. There was a long foreground to Stradivarius as there always is and must ever be when a world genius appears.

Four Centuries of Violin Making

Nearly four centuries have passed since a certain Gaspar, whose surname is uncertain and immaterial, produced, in Brescia, Italy a stringed instrument which he called a violin. His violin was broad and wide, flat and perhaps rather crude but not essentially different from the instrument of to-day. His pupil Maggini brought in a higher degree of skill, but knew enough to stick to the pattern of his great predecessor. But then come the vast hordes who must needs improve on the original model. So fiddle tops bulge—backs buckle out—sound-holes draw in their sturdy curves to become refined and lady-like—until with the entry of Stainer, from the Tyrol, comes the beginning of the end.

His instruments bulge like Bartlett pears until the gaze could almost wander in at one F hole and then out through the other. But Stainer had his hour in the sun and was at one time rated above Stradivarius himself, in England, at least; for the tone of his violin, they said, "was more penetrating." It was—it is!

How Many Strads. are There ?

Under that great artist, Nicola Amati, Stradivarius learned his profession and later fell heir to his teacher's entire stock in trade from glue pot to patters; and a priceless heritage it proved during the years which followed, years of trial, study, experiment, leading at last to fame and world-wide recognition. Not alone violins, but harps, 'cellos, mandolins, violas and guitars poured from that wonderful shop at No. 2 Piazza San Domenico. The Encyclopedia Britannica says that Stradivarius made over 2,000 violins during the ninety-three years he lived. Other authorities put it at not over a thousand. The famous London experts, the Brothers Hill, some years ago made an exhaustive search and traced some 500 genuine Strads. over the earth. One of the leading American experts said "four hundred about" in answer to an inquiry and added that of that number a hundred were of the first rank.

It was one of these great "hundred," perhaps, that inspired Gladstone to declare during an address before Parliament that "the production of a Stradivarius violin was quite as great a scientific achievement as the building of a locomotive." Almost to the end of his life, this wonderful violin-maker worked on with undiminished vigor; and only with the oncreeping nineties do we detect a heavier touch in the turning of a scroll, the less perfect throwing of a corner, a shadow in the limpid brilliancy of the varnish. His was a soul serenely aloof and spiritually posed above the "tumult and the shout-

ings." Ever haunted by a vision of perfection, he knew no rest but labored on through the years until, at an age when most men seek the chimney corner, he emerged radiant upon the heights into the glory of what the world now calls his "Golden Period." "Three score years and ten" passed before appeared that miracle of workmanship and tone, the Messiah Strad.

Do Violins Improve With Age ?

Every violin, like every human being, seems to have a normal length of life. It has its babyhood, its youth, its maturity, and its senility. This age depends not so much upon years as upon the amount of playing the instrument receives. When first produced a great violin has a lack of perfect responsiveness, which is difficult to describe. A number of years ago it was my privilege in Berlin to play upon a Stradivarius in the famous Partello collection. The violin was old in years, but to all intents and purposes quite new as far as its "playing" age was concerned. It has been played upon only at rare intervals. Though obviously superior to a new violin, it lacked the fine sonority and flexibility of other Stradivarius violins that had been in the hands of a master violinist for years.

The fact is that violins improve up to a certain point. This point they retain for some time, depending upon the amount of playing they regularly receive. Then they decline in character and brilliance. They become what are known as "sick" violins and are chiefly valuable, from that time on, to the collector. If a violin has been used by a number of famous players, or if it has some romance in its career and has a well-certified pedigree, the collector may pay a big price for it, although it will go into a glass casket to live in a state of invalidism for the remainder of its life.

Rest acts as a remedy; but it is not a cure. That is, if the violin rests for some time it can be played on again a few times, but then it seems to suffer a relapse. Just what miracle it is that brings the violin "back" after a rest is difficult to explain. Joachim had a "sick" Strad. which he played upon only at rare intervals.

The kind of playing a violin receives makes all the difference in the world. The finer the fiddle at the beginning, the finer the perfect tonal channels, the more beautiful the vibrations upon the molecules of the wood and the varnish, the finer will become the violin. One could play upon a cheap fiddle until doomsday and never make it a good one; but with a fine violin at the start the violinist literally plays his musical soul into it, and it is this imprisoned musical quality which has brought reputation to many Strads.

I am often asked whether this is not all mere superstition. Nonsense. Ask any virtuoso. The tests give results that are evident enough. Furthermore it is my conviction that even a fine violin can be injured by the careless playing of a novice.

However, mere age will not produce this marvelous improvement. Violins made by other violin makers who worked before or during the life of Stradivarius, though undoubtedly much better than when they were made, do not compare with the master's work. Unless a violin is well made, it will not improve at all. We can scarcely hope that violins of other makers will ever be comparable with those of Stradivarius.

Violin-making was the last of the Renaissance arts; and after Stradivarius' death came a gradual decline. With the dawn of the 19th century the curtain is down forever on the "glory that was Cremona."

Memorizing at the Piano

By Norman Lee

IT is perhaps a piece of temerity to believe I could make suggestions as to how to memorize more easily; and yet, an engineer by profession, as I have been closely associated with pianists all my life, both here and abroad, and am myself at present an earnest student of this art, I venture to offer some hints.

Roughly, pianists may be divided into two classes; those who read at sight readily but do not memorize easily, and those who have no difficulty in remembering, yet are almost impossible sight readers.

With good sight readers, it is the visual image of the note on the printed page that conveys the impression to the fingers. Their conception of the keys is almost entirely mental as represented by printed notes, and not physical. When they seek to memorize, it is by a mind photograph of engraved notes, which implies an extreme mental effort.

On the other hand, to those who read with difficulty, the physical key on the clavier means much more than

the printed note. Middle C, for example is translated from the mental vision of a black spot one line below the staff, to a certain white key itself. In memorizing, they use the music only to find where the keys are, and then remember the position of the hand on the keys, getting away from the printed page as soon as possible, to the clavier itself. In other words, with a well-memorized piece they could only write out the music by remembering which keys they had played.

To those who have trouble, then, the advice would be to look at their hands and remember the keys. Learning by heart takes a little effort. Start off the piece and play as far as possible. At the first difficulty, hunt around for the right note or chord by ear, and when found memorize the keys and position. Only when it is impossible to find the right note in this way, should the music be consulted.

Get away from a visual image of black spots on a white page, to a physical impression of keys.

The Whole-Tone Scale

By Elizabeth A. Gest

THE whole-tone scale used to be considered a novelty but has now become an accepted form, and was no harder to adopt than a change in millinery. Not long ago one shuddered when confronted by such a scale, on account of the difficulty of execution as well as the "queer sound," but now pianists greet such a scale as an old acquaintance—the kind that should not be forgotten. But do they play it with the same degree of skill and velocity that they do the standard major and minor scales?

After all, there are only two forms of the whole-tone scale, no matter what key the passage may be in, or to what key it is leading; whereas, in the "regulars" we have twelve majors, twelve melodic minors, twelve harmonic minors and a chromatic, so why should two more add any terrors?

One form uses the group of three black keys, no matter where it starts, and the other form uses the group of two black keys, no matter where it starts. The first form will use the second, third and fourth fingers on the three black keys, leaving thumb, second and thumb for the white keys.

No. 1



The other form uses the second and third fingers on the black keys, leaving thumb, second and third for the white keys.

No. 2



When playing these scales with each hand an octave apart, or a major third or a minor sixth apart, both hands use the same form, but when playing them with the hands a minor third or a major sixth apart, each hand plays in a different form. This is not easy to do at first, but it is a splendid exercise in concentration, and is a good preparation for the unexpected in modern piano music.

Berlioz Admired "Der Freischütz"

THE appreciation of one genius by another is seldom characterized by those small cynicisms indulged by lesser minds. And so we find Berlioz writing most enthusiastically of the "Der Freischütz Overture," one of the few compositions of its form and time which have held a place on modern programs.

"The overture has been crowned 'queen.' None can be found to contest that fact. It is an overture which now serves as a model of its kind; and the themes, of both its *andante* and *allegro*, are known everywhere. But there is another theme to which I am obliged to refer, because, although it courts less notice, it causes me an incomparably greater emotion than the rest. I refer to that long plaintive melody, issuing from the clarinet, to a tremolo accompaniment of the stringed instruments; seeming like a distant wail which the winds have dispersed throughout the depths of the woods. It goes straight to the head and, in my opinion at any rate, this virginal song, seeming to exhale its timid reproach in a heavenly direction whilst a sombre and threatening harmony trembles beneath it, is one of the newest, the most poetic and the most beautiful contrasts that modern music has produced. In this instrumental inspiration it is already easy to recognize a trace of the character of *Agatha*, which is soon to develop itself in all its passionate candor."

"Barber Shop Music" in Shakespeare's Time

PERHAPS the "Barber-shop-chords" in which we still hear tuneful youths indulge on moonlit street corners are, after all, but a dim heritage of an ancient and honorable custom noted in Scholze's "Third Book of the Great Musicians."

"But besides being a great 'word-musician' (one of the greatest there has ever been) it is quite likely that Shakespeare was a player and singer. . . . In the days when he lived Englishmen and Englishwomen were famous for their playing of various instruments, and almost all of them could sing.

"People were so musical that in a barber's shop there was often an instrument called a cittern (a kind of lute or guitar) hanging on the wall for any customer who was waiting his turn to be shaved to play upon, just as nowadays there are newspapers for him to read."

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Bach and Others

In what order should the Bach *Inventions* (Two and Three Part) be taken up?

Is one practically ready to commence the study of the pipe organ after mastering these *Inventions*? What studies and sonatas may be studied together with the Bach *Inventions*?

When should one commence Chopin's Preludes, Waltzes and other compositions? W. R. McK.

For the study of the two-part *Inventions*, I suggest the following order:

No's. 1, 3, 4, 8, 5, 2, 6, 10, 11, 14, 15, 13, 7, 9, 12. With their splendid drill in two-part playing and their simplicity of construction, these two-part inventions furnish an excellent preparation for the study of *Well-tempered Clavichord*—the climax of Bach study since they render unnecessary the more complex three-part *Inventions*, many of which are quite as difficult as the more important fugues of the greater work. The most useful of the three-part *Inventions*, in my opinion, are No's. 1, 3, 6, 8, 10, 15.

No better preparation for organ study can be found than the practice of Bach's polyphonic clavier works; and after mastering a generous number of these one could be able to take up the study of the pipe organ to good advantage,—especially if piano study be still continued.

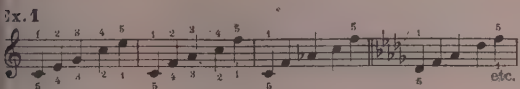
I suggest your working at the same time on Mendelssohn's *Songs Without Words*, also sonatas by Haydn, Mozart and the earlier sonatas of Beethoven. For studies, the three great C's: Czerny, Cramer and Clementi, are invaluable.

There is no reason why you should not immediately cultivate also the more elastic style by some of Chopin's works. Begin with the Preludes No's. 1, 3, 6, 15; the Waltzes Op. 64, No's. 1, 2, 3, and the posthumous *Waltz in E Minor*; the Mazurkas Op. 7, No. 1; Op. 33, No's. 4 and 4; and the Nocturnes Op. 9, No. 2 and Op. 32, No. 1.

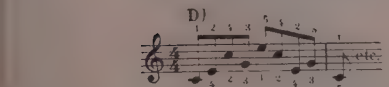
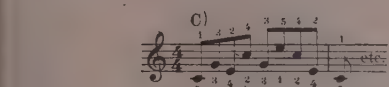
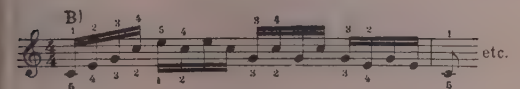
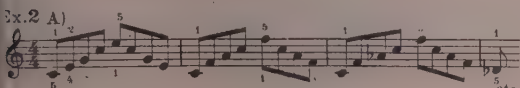
Extended Hand-Positions

Please suggest some exercises for expanding the hands.—A. B.

A useful group of such exercises may be derived from the following three simple chords, each one of which is extended one note over the octave; and all of which are fingered alike:



These chords may be applied to all keys, in chromatic order; and various figures may be based upon them, such as the following:



Different degrees of tone and of speed will add to the usefulness of these exercises. Since they tend to stiffen the wrists, care should be observed to keep the latter relaxed. Also, it is well to alternate such expansion work with exercises in very close position; such as those based upon the chromatic scale.

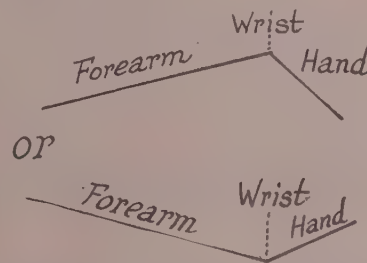
"NEVER despair; but if you do, work on in despair."
—EDMUND BURKE.

Height of the Piano Stool

I have of late taken to sitting rather low at the piano, so that my elbows are level with the top of the keys. I find that since I have done so my tone has greatly improved, and that I play with an ease and fluency never experienced before. I do this when I practice at my own piano, but when I am called upon to play at various places on other pianos, the seats provided are considerably higher. This does not permit me to play with the same freedom as at home. Would you advise me to sit higher when I practice? R. W. S.

As a general principle, we may state that when one sits high at the piano the tone is more brilliant, and when one sits low it is more mellow and rich. The reason is that with a high seat the arms slant downwards, and the touch is consequently more direct and forceful; while with a low seat, the keys are rather pulled down, and the hammers are driven against the strings with less of a knife-like blow. Now, both of these effects should be at the command of the pianist, who needs the brilliant, fluent tone for quick passage work, and the rich, juicy tone for melodic expression. Hence most players compromise by sitting so that the top of the forearms and the back of the hand are normally in a horizontal line, from which vantage ground the wrist may be allowed to rise for passage work, while it may equally well be slightly depressed for melodic work.

My advice to you is to cultivate the position just described, since it avoids extremes and is most useful for all emergencies. The reason why your tone has improved with the low seat is probably because your wrist was thus loosened up. When the back of the hand and the top of the forearm are in a straight line, the wrist is most liable to stiffen; but if the wrist be either raised or lowered, thus



there is little chance of stiffness. So cultivate first and foremost a very loose wrist, and then accentuate this looseness by allowing the wrist to rise or fall within a limited radius, as occasion demands. I predict that by this means you will find your tone as good and your touch as fluent as with the abnormally low seat. And, by the way, in playing elsewhere than in your own studio, insist on a seat of the proper height, even if you are obliged to press into service a dining room chair!

Pupils' Clubs

An important means for interesting young pupils is to form them into clubs, for the conduct of which they are given personal responsibility. A clever teacher, Miss Ethel Ruby Hood, of Newburyport, Mass., gives an interesting account of a system of clubs which she has worked out with signal success. She has at present four such clubs, each with ten members. These groups hold monthly meetings, and are conducted with due parliamentary formality. Miss Hood writes as follows:

"The city in which I live is very musically inclined. We have concerts during the winter season that bring to us such artists as Hempel, Alda and musicians from the Boston Symphony Orchestra. Our adult musical clubs are many, and the Choral Union is a valuable musical asset to the community.

"Incidentally, I might add that there seems to be a music teacher on every corner! However, I do not fear that the growing girls and boys here will be over-educated musically—far from it! However, I began to consider how far all these music lessons were meeting the social needs of the community. Were the children receiving due reward for their efforts, aside from the yearly recitals? I could not see that such recitals helped the little junior players very much, for they were generally accompanied by fear of failures, on account of lack of previous experience in playing outside of the music lesson.

"Accordingly, I organized four musical clubs for the junior boys and girls. Teachers of violin and other orchestral instruments gladly cooperated with me. These clubs worked wonders. In a very short time I noticed that playing was pleasantly anticipated by the small members. Rivalry to play well before each other acted as a great stimulus to practice for better results. Honorary credit was given for

memorizing. Concentration was gained immediately, and a purpose for better playing established. History of composers was reviewed through youthful story-telling (occasionally I secured a reader for this work). The high school students were occasionally invited as guest players; and it is needless to say that as guest performers their best was none too good for the little folks to listen to.

"Parliamentary ruling is carried out by the officers of the clubs, elected annually. The president presides, assisted by vice-president, secretary and treasurer. The secretary's report is presented to me for criticism each month, and the treasurer's report generally includes a good-sized bank account, secured from regular club dues.

"A guest night is in order each year, when the four clubs unite and are assisted by professional talent. Musical games are played during the social hour; and I believe that I shall include ear training as a game this coming year."

Advanced Piano Study

Miss H. M. L. writes that she has studied piano for seven years, and sends a list of music which she has taken up—a list that includes most of the standard materials. She is accustomed to memorize all of her pieces, and can devote an hour and a half daily to practice. She says further:—

Practicing is really part of my life; and I feel that my practice periods should be utilized to improve myself in music. What do you think are my chances of becoming a really good player? You can see from my list just what I have studied. And now can you advise me as to what other studies to pursue for a more complete piano education?

I should have to hear you play, in order to form a just estimate of what your future career may be. But from your description, you evidently have an excellent background to work upon; and I can see no reason why you should not become a proficient player.

Here is a plan for utilizing your practice time:

1. General technic15 minutes
2. Etudes and the like.....30 minutes
3. New pieces.....30 minutes
4. Review pieces15 minutes

1 hour, 30 minutes

For the first item, a useful guide is James Francis Cooke's *Mastering the Scales and Arpeggios*.

As to the second item, splendid material may be found in Bach's works, which I notice are omitted from your list. Begin with the *Two-part Inventions*, and then proceed to the *Well-Tempered Clavichord*, on which it is said that Chopin was accustomed to practice for three weeks before playing at a concert. Bach may alternate with more specific studies: Moscheles' Op. 70, two books; then the études of Chopin, Liszt, Rubinstein, Scriabin, and others.

For pieces, I should alternate a classic with a modern composition. Watch the current concert programs, and nab the most attractive numbers.

You can broaden your general musical knowledge by a systematic course of reading on Musical History, Biography, Appreciation and Interpretation. For the last-named, I recommend two recently published books: *Principles of Expression*, by Christiani and *Basic Principles in Pianoforte Playing*, by Josef Lhévinne. There is no reason why you should not study Harmony by yourself with profit, from a book such as *Harmony for Beginners*, by Preston Ware Orem, or *The Student's Harmony*, by Orlando Mansfield.

Cataloguing Music

I am trying to figure out some way of indexing my music so that I can find it at a moment's notice. Is there any system like the Dewey Decimal System used in libraries? If not, could you suggest a way? I don't care to file music by the author's name—but don't know just what way to proceed.

W. R. McK.

I do not know of any such system that has been formulated for cataloguing music—so am afraid that we shall have to invent one of our own. How about this scheme:

Have a number of pasteboard folders made, each with a capacity of say twenty pieces. A tag is pasted on the back of each, with the numbers which it contains: 1-20 for folder No. 1; 21-40 for folder No. 2; and so on. Each piece of music is numbered according to its place in the folder. A card index is also prepared, in which the piece is listed, together with its assigned number.

Now for classification. Suppose you have a library that contains piano pieces, songs, orchestral and choral scores. Piano pieces may be numbered from 1 to 999; songs from 1000 to 1999; orchestral scores, 2000 to 2999; and choral works, 3000 to 3999.

THE ETERNAL STRUGGLE FOR RECOGNITION

It is rather easy to form the comfortable conclusion that men of genius do not have to fight for recognition. Camille Saint-Saëns, himself a master, had to fight long and hard, and against unfriendly criticism, as is shown in the following brief passage from his *Memoirs*:

"Young musicians often complain and not without reason, of the difficulties of their careers. It may, perhaps, be useful to remind them that their elders have not always had a bed of roses, and that too often they have to breast both wind and sea after spending their best years in port unable to make a start. These obstacles frequently are the result of the worst sort of malignity, when it is for the best interest of everyone—both of the theatres which rebuff them and the public which ignores them—that they may be permitted to set out under full sail.

"In 1864 one of the most brilliant of the reviews had the following comments to make on this subject: 'Our real duty—and it is a true kindness—is not to encourage them (beginners) but to discourage them. In art a vocation is everything, and a vocation needs no one, for God aids. What use is it to encourage them and their efforts when the public obstinately refuses to pay any attention to them? If an act is ordered from one of them, it fails to go. Two or three years later the same thing is tried again with the same result. . . . In the final analysis, where are these young composers of genius? Who are they and what are their names? Let them go to the orchestra and hear *The Marriage of Figaro*, *Oberon*, *Freischütz* and *Orpheus*. . . . We are doing something for them by placing such models before them.'

"The young composers who were thus politely invited to be seated included, among others, Bizet, Delibes, Massenet, and the writer of these lines."

"The rapid movement may carry the audience along by its spirit; but the slow piece with a soul is the one that touches the heart the more deeply."

KNOW THE CLASSICS, SAYS RICHARD STRAUSS

JAMES HUNEKER quotes some effective passages from Richard Strauss in *Overtones*, in which the great German composer says:

"My father kept me very strictly to the old masters, in whose compositions I had a thorough grounding. You cannot appreciate Wagner and the moderns unless you pass through the grounding in the classics. Young composers bring me voluminous manuscripts for my opinion on their productions. In looking at them I find that they generally want to begin where Wagner left off. I say to all such: 'My good young man, go home and study the works of Bach, the symphonies of Haydn, of Mozart, of Beethoven; and when you have mastered these art-works, come to me again.' Without thoroughly understanding the significance of the development from Haydn, via Mozart and Beethoven to Wagner, these youngsters cannot appreciate at its proper worth the music of either Wagner or his predecessors. 'What an extraordinary thing for Richard Strauss to say,' these young men remark, but I only give them the advice gained by my own experience."

The father of Richard Strauss was a French horn player at Bayreuth under Richard Wagner, yet an ardent anti-Wagnerite. "Sometimes I think you no longer dislike my music, Herr Strauss," said Wagner to him one day, "you play it so beautifully." To which the grumpy horn-player replied, "That has nothing to do with it."

The Musical Scrap Book
Anything and Everything, as Long as it is instructive and Interesting

Conducted by A. S. GARBETT

THE GENEROUS PADEREWSKI

THE part played by Ignaz Paderewski in the renaissance of Poland comes under consideration in an article in *The World's Work* by Silas Bent. In the course of the article a revealing little incident is given which shows us why Paderewski, the greatest of his generation, was also a statesman of generous impulse. There is added interest in the story for Americans owing to another personality involved in the denouement:

"On one of Paderewski's early tours of the United States," we learn, "he played at San Jose, California, during Holy Week, which was a bad time for a concert. Two students at Leland Stanford University had arranged the affair, and had guaranteed a fee of \$2000 to the pianist. The box-office receipts were \$1600. In great mental anguish, the students told Paderewski's secretary that he must wait for part

of the fee—they could turn over at the time not more than \$1600, and the secretary passed the word along.

"The arrangement did not suit Paderewski at all. He directed that the two students should pay all their expenses from the fund on hand, including the rental of the hall, advertising, and so on; then deduct twenty per cent. of the gross receipts for themselves, and turn over the rest. On these terms Paderewski would call it quits. They were the only terms he would accept.

"One of these students was Herbert Hoover. And through his co-operation thousands of lives were saved in Poland."

Hoover worked his way through college. Through energy plus education he became rich, and was able later to be the saviour of famine-stricken, war-torn Europe including Poland. What part did the act of a generous musician play in his subsequent history and the history of the world?

HANDEL, THE COMPOSER

How did Handel produce his multifarious gigantic works? Romain Rolland gives us the answer in his book, "A Musical Tour Through the Land of the Past," in which we learn that "He was like Berlioz: musical notation was too slow for him; he would have needed shorthand to follow his thought; at the beginning of his great choral compositions he wrote the motifs in full for all the parts; as he proceeded he would drop first one part and then another; finally he would retain only one voice, or he would even end up with the bass alone; he would pass at a stroke to the end of the composition which he had begun, postponing until later the completion of the whole, and on the morrow of finishing one piece he would begin another, sometimes working on two, if not three, simultaneously.

"He would never have had the patience of Gluck, who began, before writing, by 'going through each of his acts, and then the whole piece; which commonly cost him,'—so he told Corancez—'a year, and oftener than not a serious illness.' Handel used to compose an act before

he had learned how the piece continued, and sometimes before the librettist had time to write it.

"The urge to create was so tyrannical that it ended by isolating him from the rest of the world. 'He never allowed himself to be interrupted by any futile visit,' says Hawkins, 'and his impatience to be delivered of the ideas which continually flooded his mind kept him always shut up.' His brain was never idle; and whatever he might be doing he was no longer conscious of his surroundings. He had a habit of speaking so loudly that everybody learned what he was thinking. And what exaltation, what tears, as he wrote. He sobbed aloud when he was composing the aria *He Was Despised*.—'I have heard it said,' reports Shield, 'that when his servant took him his chocolate in the morning he was often surprised to see him weeping and wetting with his tears the paper on which he was writing.' With regard to the *Hallelujah Chorus* of the *Messiah* he himself cited the words of St. Paul: 'Whether I was in my body or out of my body as I wrote it I know not. God knows.'

A NOBLE DEATH!

VON BÜLOW's edged tongue is familiar to ETUDE readers by now; but here is a new example of this sarcastic virtuoso-conductor's disregard for the feelings of an operatic tenor (he was, we believe, the first to describe a tenor as "a disease!"), reported by Leopold Auer, in *My Long Life in Music*.

"A lack of consideration for individuals when it was a question of establishing the artistic truths of some great work was one of von Bülow's characteristic traits," writes Auer. "The Schnorr's, from the Dresden Royal Opera, husband and wife, had been engaged to sing the two leading

rôles in *Tristan* (at Munich). It was said that one day Mme. Schnorr received him alone. With some embarrassment she informed him that her husband was not feeling well, and could not rehearse that day, and that she feared, seeing that his health was endangered, that singing *Tristan* would prove too severe a strain for him. She added that if he insisted in wearing himself out in the part, he might fall dead on the stage. Whereupon von Bülow, with a few chilling words of regret, declared that he, himself, considered such a death worthy of an artist like Schnorr von Carlsfeld!"

"Meanwhile the Cardinal Ippolito in whom all my best hopes were placed, being dead, I began to understand that the promises of this world are, for the most part, vain phantoms, and that to confide in oneself, and become something of oneself and value is the best and safest course."—Michelangelo.

"PINAFORE" SMITH

ADMIRERS of Gilbert & Sullivan's "H. M. S. Pinafore" will be interested in the following brief extract from "W. S. Gilbert, His Life and Letters," by Sidney Dark and Rowland Grey.

"The immediate success of 'Pinafore' was to some extent due to an admirable topical joke. Just before it was produced, Disraeli had appointed W. H. Smith, head of the well-known firm of publishers, First Lord of the Admiralty. Mr. Smith was an admirable man of business and a high-minded politician, and he proved an excellent administrator, but there was something humorous in the British Navy being ruled by a man with absolutely no sea experience, and W. S. Gilbert worked the joke for all it was worth in his picture of the Right Honorable Sir Joseph Porter, K. C. B., whose song, *And Now I am the ruler of the Queen's Navies*, remains the most popular number in the 'Pinafore' score. In a letter written soon after the production, Disraeli describes a house-party at Hatfield, where the guests sang the chorus of 'H. M. S. Pinafore,' and he specifically referred to Mr. Smith as 'Pinafore Smith.'"

Hatfield, it should be explained, is the palatial home of the Marquis of Salisbury, who afterwards succeeded Disraeli as the Premier of England.

"A perfect start is our first and greatest assurance of a perfect finish."

JOHANN STRAUSS, "THE WALTZ KING"

THE veteran violinist and teacher of Mischa Elman, Heifetz and many others has published a readable book, "My Long Life in Music," in which he tells how he met Johann Strauss, composer of *Die Fledermaus* (*The Bat*), and many waltzes of undying charm, at Baden-Baden, where Strauss was conducting open air concerts twice a week for three thousand francs performance, then a fabulous sum.

"Strauss told me that he himself lost practically all he made conducting the concerts at roulette and *trente et quarante*, says Auer. "This, however, did not prevent his being always in the best of spirits." Auer expresses his admiration of this conductor-composer, which he shared with Mme. Schumann, Brahms and other musicians then in Baden-Baden.

"No sooner did Strauss mount the platform (which was always amid acclamations) than he seemed to magnetize them with his personality. When he took up his violin and gave the signal to the orchestra with his bow, the auditors were breathless. He conducted the first measures of every composition; then he would suddenly seize his violin, place it against his chin, and while he played carried his audience away with him, leading them with movements of the head, and beating time with his foot. After every number came a great wave of applause. When he conducted it the orchestra was infinitely flexible; it would play with the most subtle shading and the most delicate modifications of rhythm; it discoursed art music. Then only did I realize all the genius which lay in these dances, these marches and overtures, whose instrumentation had been made by the hand of a master. Brahms never missed one of these afternoon concerts by Johann Strauss."

Quite recently, Paul Whiteman and his orchestra fascinated a sophisticated musical audience in New York, and jazz today is king in Europe, even in Vienna where Strauss once reigned supreme. One wonders how the methods of this American favorite of the day compare with those of his distinguished predecessor and what Brahms would have thought about it!

VALSE PIERRETTE

contemporary dance style. A very pretty waltz movement, by a composer new to our pages. Grade 3½.

EDOUARD ST. PIERRE

Allegretto grazioso M.M. ♩ = 72

The musical score for "Valse Pierrette" is written for piano. It begins with a treble and bass staff in 3/4 time, marked "Allegretto grazioso M.M. ♩ = 72". The first system includes fingerings (e.g., 2 1, 5 3, 2 1, 5 3, 2 1, 5 3, 2 3 4, 3 2 1, 2 3 1, 3 4) and dynamics *p* and *mp*. A "Ped. simile" instruction is placed below the first system. The second system continues with fingerings (e.g., 4 2, 5 2, 2 1 5, 3 1, 2 1, 4-5, 2 1, 2 1, 5 3, 4 3 2) and dynamics *mf* and *f*. It includes tempo markings *rit.* and *a tempo*, and a "Ped. simile" instruction. The third system features a "Last time to Coda" instruction and a "rit." marking. The Coda section is marked "Coda" and includes a "rit." marking. The fourth system is marked "molto espressivo" and includes a "p" dynamic. The fifth system is marked "a tempo" and includes a "mf" dynamic. The sixth system is marked "cresc." and "f largando". The seventh system is marked "rall." and "D.C.". The score concludes with a double bar line and a repeat sign.

In rapid alternation of the hands,
requiring absolute evenness in weight
and in the duration of the tones.

Grade 4. Allegro M.M. ♩ = 126

IMPROMPTU BRILLANT

ARNOLDO SARTO

The musical score is written for piano and bass. It begins with a treble and bass staff system. The first system includes a *mf* marking. The second system has a *poco rit.* marking and a *cresc.* marking. The third system features a *sf Fine* marking and a *p* marking. The fourth system has a *poco rit.* marking and a *p* marking. The fifth system includes a *poco rit.* marking and a *p* marking. The sixth system has a *riten.* marking and a *p* marking. The seventh system includes a *poco rit.* marking and a *p* marking. The eighth system features a *cresc.* marking and a *ritard.* marking. The score concludes with a final chord in the bass staff.

a tempo

lusingando

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a melody with a key signature of one sharp (F#) and a 2/4 time signature. The melody is marked with a 5, 1, 4, 3, 4, 4, 1 sequence of notes. The voice part is in the upper register, featuring a melody with a key signature of one sharp (F#) and a 2/4 time signature. The melody is marked with a 1, 4, 3, 4, 4, 1 sequence of notes. The score is written on a single page with a white background and black ink.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, and the voice part is in the upper register. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a melody with various ornaments and a bass line. The voice part has a melody with lyrics. The score is written in a standard musical notation style.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of two systems. The first system has six measures, and the second system has four measures. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, often with triplets and sixteenth notes. The voice part is a simple melody with some grace notes and slurs. The lyrics 'The Rose Tree' are written below the piano part in the first system.

1 2 *a tempo*

poco rit. *riten.* *p*

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Moderato". The score consists of six measures. The first measure is marked "mf". The piano accompaniment features a prominent bass line with eighth and sixteenth notes, and chords in the right hand. The voice part enters in the second measure with the lyrics "The rose tree, the rose tree".

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It features a treble and bass staff in D major. The treble staff contains a melody with various ornaments and a fermata. The bass staff provides a harmonic accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte). The tempo marking *a tempo* appears at the end of the system. The system concludes with a triplet of eighth notes.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a treble clef and a key signature of one sharp. The piano part features a prominent bass line with a 5/4 time signature. The score includes a "riten." (ritardando) marking and a "D.C." (Da Capo) instruction. The music is characterized by a mix of eighth and sixteenth notes, with some measures containing triplets and sixteenth-note runs. The piano part includes a 5/4 time signature and a 4/4 time signature. The score is written in a single system with a key signature of one sharp and a time signature of 4/4.

A brilliant drawing-room piece affording excellent practice in octaves and in the glissando. This latter is best done by using the back of the third finger.

Grade 4.

BALLERINA

MAZURKA

CARL SCHMEIDLER

Tempo di Mazurka M.M. ♩ = 126 -

f *cres* *cen* *do* *glissando*

fz *f* *glissando* *ffz Fine* *p* *f*

TRIO *p* *f*

a tempo *poco rit.* *p* *f*

D.C. Fin

MARCH OF THE MANIKINS

MONTAGUE EWING

Unquaint characteristic style, with harmonies somewhat odd. Play with steady rhythm, not too fast. Grade 3.

Alla Marcia M. M. $\text{♩} = 108$

The musical score for "March of the Manikins" is written for piano. It begins with a piano introduction marked *f* and *p a tempo*. The main melody is characterized by its unquaint style and somewhat odd harmonies. The score includes various ornaments, fingerings, and dynamic markings. The piece concludes with a section marked *D.C.* (Da Capo).

SPIRIT OF THE HOUR

In the style of a grand procession, full and dignified.

SECONDO

WALLACE A. JOHNSON

Tempo di Marcia M.M. $\bullet = 116$

Tempo di Marcia M.M. = 116

mf *f* *mp*

f *mp*

mp *f*

poco rit. a tempo *f* *mp*

mf *Fine* *mp*

D.

WALLACE A. JOHNSON

Tempo di Marcia M.M. $\bullet = 116$

Tempo di Marcia M.M. = 116

The musical score is written for a full orchestra, featuring a variety of instruments including woodwinds, brass, and strings. The tempo is marked 'Tempo di Marcia M.M. = 116'. The score includes numerous musical notations such as triplets, sixteenth notes, and dynamic markings (mf, f, mp, ff). The piece concludes with a 'Fine' marking and a 'D.C.' (Da Capo) instruction.

A well-balanced number for players of equal attainments. Play in steady Mazurka rhythm.

Vivace M.M. $\text{♩} = 126$

THE GAZELLE

MAZURKA BRILLANTE

SECONDO

RICH. KRENTZLIN, Op. 74

THE ETU

The musical score is arranged in two systems, each with two staves (P1 and P2). The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is marked 'Vivace M.M. $\text{♩} = 126$ '. The score includes a variety of dynamics: *f*, *p*, *ff*, *sfz*, *Fine*, *p dolce. cantabile*, and *cresc.*. There are also articulation marks like accents and slurs, and fingerings are indicated by numbers 1-5. The piece ends with a *p D.C.* (Da Capo) instruction.

THE GAZELLE

MAZURKA BRILLANTE

RICH. KRENTZLIN, Op. 74

Vivace M.M. $\text{♩} = 126$

PRIMO

The musical score is written for piano and consists of 126 measures. It begins with a tempo marking of 'Vivace M.M. $\text{♩} = 126$ ' and a 'PRIMO' instruction. The key signature has one flat (B-flat). The score is divided into several systems, each containing a grand staff (treble and bass clefs). Dynamics include *f* (forte), *p* (piano), *ff* (fortissimo), and *cresc.* (crescendo). Performance instructions include *dolce cantabile* and *Fine*. The piece concludes with a *D.C.* (Da Capo) instruction. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and accents are used throughout the score to guide the performer.

LARGHETTO

from the "CORONATION CONCERTO"

W.A. MOZART

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Larghetto M.M. ♩ = 63

p dolce

con moto

dolce

mf

pp sempre

poco rit.

a tempo

p tranquillo

p

cresc.

f

p

rit. Fine

p *a tempo*

cresc.

agitato

piu agitato

tranquillo

mf

p

mf

p

ff

sf

poco rit.

p D.C.

DRIFTING WALTZ

WALTER ROLFE

An attractive left hand melody. Grade 2.
Tempo di Valse M.M. ♩=144

mf *la melodia cantabile*

dim.

Fine

cresc.

p *cresc.*

poco

a

poco

ff

D.C.

IN THE GYPSY CAMP

A good study piece, exemplifying the minor key, triplet rhythms, *arpeggios* and "cross hands." Grade 3.

E. L. ASHFORD

Allegretto non troppo M. M. ♩ = 108

mf *f* *p* *dim.* *a tempo* *poco rit.* *Fine* *mp* *cresc. poco a poco* *f* *ff* *D.C. ★*

TRIO

p *poco* *cresc.* *f* *p* *D.C.*

Prélude

(Andante)

S. RACHMANINOFF. Op. 3, No. 2



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Model No. 100



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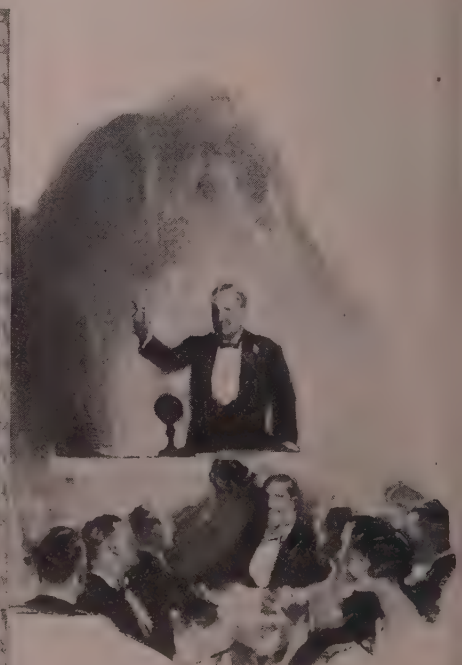
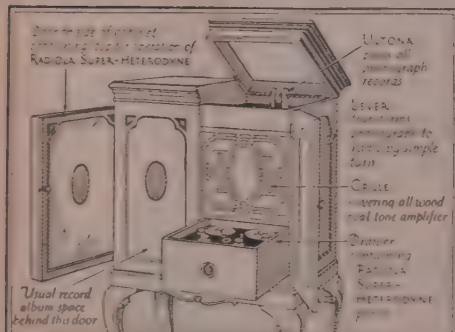
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HANNAH SMITH

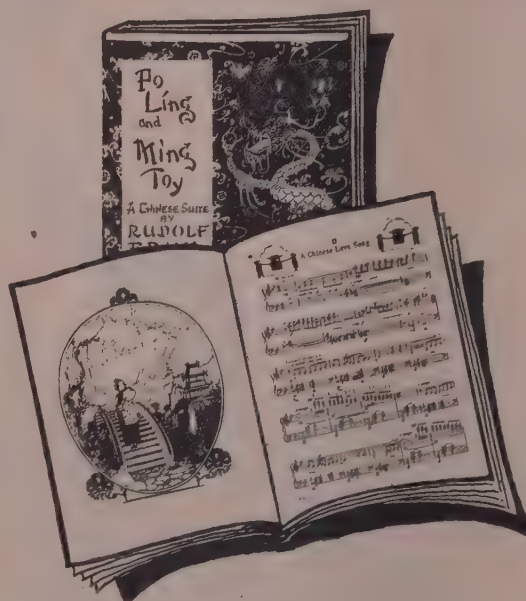
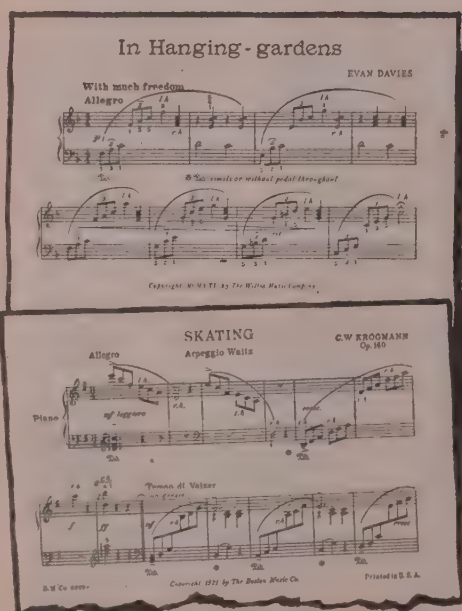
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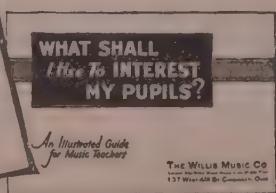
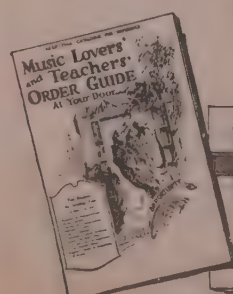
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PRIDE OF THE REGIMENT

MARCH

This little march, although easy to play, has a full and brilliant effect. It should be well accented. Grade 2½. C.C. CRAMMOND, Op. 143

Allegro M. M. ♩ = 144

The musical score is written for piano and bass. It begins in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro' with a metronome marking of 144 beats per minute. The score is divided into several systems, each with a piano (p) and bass (b) staff. Dynamics include *f* (forte), *mf* (mezzo-forte), and *marcato*. The piece features various musical notations such as eighth and sixteenth notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). A 'TRIO' section is indicated by a double bar line and the word 'TRIO' above the staff. The score concludes with a 'Fine' marking and a 'D.C.' (Da Capo) instruction. The piece is characterized by its rhythmic patterns and clear articulation.

SOUVENIR DE GRENADÉ

ZINGARESCA

R. DRIGO

A highly characteristic number, with its touch of Spanish and Oriental rhythms, and suggestion of the strumming of stringed instruments. Grade 5.

Allegro M. M. ♩ = 152

f con veemenza

p *sf* *p dim.* *p espress.* *sf* *p* *dim.*

A - dios Gra - na - da, A - dios Gra - na - da, A - dios Gra - na - da.

pp e leggiero *p espress.* *quasi staccato*

pp e leggiero *mf* *ppp*

Cantabile p dolce *rall.* *ppp*

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is D major (two sharps). The notation includes various musical elements such as triplets, slurs, and dynamic markings.

System 1: Features a triplet in the treble staff and a slur in the bass staff.

System 2: Includes a triplet in the treble staff and a slur in the bass staff.

System 3: Includes a triplet in the treble staff and a slur in the bass staff.

System 4: Includes a triplet in the treble staff and a slur in the bass staff.

System 5: Includes a triplet in the treble staff and a slur in the bass staff.

System 6: Includes a triplet in the treble staff and a slur in the bass staff.

Dynamic Markings: *mf* (mezzo-forte) is marked in the fourth system. *f* (forte) is marked in the fifth system. *pp* (pianissimo) is marked in the sixth system. *ff* (fortissimo) is marked in the seventh system.

Tempo and Performance Instructions: *accél. e cresc. molto* (accelerate and crescendo very much) is written above the fifth system. *a tempo ma pesante* (at tempo but heavy) is written above the sixth system. *mp rall. e dim. p* (mezzo-piano, rallentando and diminishing to piano) is written below the sixth system. *pp riten.* (pianissimo, ritenuto) is written below the seventh system. *ff assez vite* (fortissimo, quite fast) is written below the eighth system.

THE LOBSTER QUADRILLE

"The Mock Turtle and the Gryphon began slowly dancing around Alice"

From a set of pieces illustrating "Alice in Wonderland" A charming little *Humoresque*. Grade 2½

MARI PALD

Con moto M. M. ♩ = 120

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COME AWAY!

A lively little teaching piece, lying well under the hands. Grade 2.

FRITZ HARTMANN, No. 219, No. 1

Allegretto M. M. ♩ = 108

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MELODY IN D

Prepare { Sw. = Diaps.
Gt. = 8' and 4', *mf* coup. to Sw.
Ch. = Clarinet, *mf* coup. to Sw.
Ped. = Soft 16', *mf* coup. to Sw.

T. D. WILLIAMS

Arr. by Orlando A. Mansfield

A tuneful soft voluntary, well calculated to display the "Solo stops"

Larghetto M.M. ♩ = 84

Manuals *pp* Sw. *rall.* *p* Ch. *atempo* Sw.

Pedal

Sw. Add 4' Flute

Sw. *Fine*

Poco piu mosso

mf Add Sw. Oboe & 4' *crese.* *rit.* Gt. to Gt.

Add Gt. Diaps. & Full Sw.

f *atempo* *f* *rall.*

Reduce Gt. & Sw.

mf *mf* Tempo I.

Poco agitato

Sw. to Oboe

Musical score for the first section of the piece. It consists of three systems of staves. The top system includes a piano part (treble and bass clefs) and a guitar part (treble clef). The piano part has dynamics like *f* and *cresc.* The guitar part has a *Gt.* marking. The middle system continues the piano and guitar parts, with a *Gt. Small Open Diap.* marking. The bottom system includes a piano part and a guitar part, with a *rall.* marking and a *D.S. &* marking.

VIENNESE REFRAIN

A most effective arrangement of one of the old folk songs.

Transcribed for Violin and Piano
by ARTHUR HARTMANN

*Slower, softly, and with
much sentiment*

Musical score for the Viennese Refrain. It consists of two systems of staves. The top system includes a violin part (treble clef) and a piano part (treble and bass clefs). The violin part has a *Quite fast* marking. The piano part has dynamics like *f* and *ff*. The bottom system continues the violin and piano parts, with a *poco rall.* marking and a *Pizz. l.h.* marking.

cresc.

with expression

piu cresc.

much faster

f

slowly

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

FLING WIDE THE GATES

SACRED SONG FOR PALM SUNDAY
AND GENERAL USE

HARRY ROWE SHELLEY

Allegro

f

Moderato

p

A throng from out the vil - lage, Car - ry-ing harps, and sing-ing praises,

marcato

Went forth to meet the Lord; Cry-ing out and say-ing, "Ho - san - na in the high - est!"

With wav-ing palms and branch - es, On-ward they marched with ea-ger foot-steps,

cresc.

cry-ing a-loud, "Ho - san-na to the Son of Da - vid: Bles-sed is He that com-eth in the name of the

Lord!" Je - ru - sa - lem, Je - ru - sa - lem, look toward the East, and be - hold, and be -

hold: Lift up thine eyes, O Je - ru - sa - lem, And be - hold the pow'r of thy King. *rit. a tempo*

Fling wide the gates; fling wide the gates; For the Sav - iour waits To

tread, to tread in His roy - al way: He has come from a -

bove, with pow'r and with love, To reign, to reign, to reign, to reign

reign, to reign on this fes - tal day. *a tempo*

ff *rall. 2* *a tempo*

I'VE BEEN ROAMING

OLD ENGLISH

From *Celebrated Recital Songs*, compiled and edited by David Bispham.

With animation

CHARLES E. HORN

Edited by DAVID BISPHAM

p She sings as she come up from the meadow to
f I've been roam-ing, I've been roam-ing, Where the mead-ow dew is sweet, And I'm com-ing, and I'm com-ing, With its
the house *p* *f* *p* *slightly slower*
p pearls up-on my feet; I've been roam-ing, I've been roam-ing, Where the mead-ow dew is sweet, And I'm
com-ing, and I'm com-ing, With its pearls up-on my feet. I've been
very smoothly roam-ing, I've been roam-ing, O'er the rose and lil-y fair, And I'm com-ing, and I'm com-ing, With their
p
slight ritard blos-soms in my hair; I've been roam-ing, I've been roam-ing, Where the mead-ow dew is sweet, And I'm
with the voice

She rests on the porch outside.

com-ing, and I'm com-ing, With its pearls up-on my feet. I've been

a little slower *ritard*

roam-ing, I've been roam-ing, Where the hon-ey-suck-le creeps, And I'm com-ing, and I'm com-ing, With its

p *ritard*

in time again

kiss-es on my lips; I've been roam-ing, I've been roaming, Where the mead-ow dew is sweet, And I'm com-ing, and I'm com-ing, With its

p in time

somewhat faster

pearls up-on my feet; I've been roam-ing, I've been roaming O-ver hill and o-ver plain, And I'm com-ing, and I'm com-ing To my

slowing gradually

bow-er back a-gain, O-ver hill and o-ver plain To my bow-er back a-gain, And I'm com-ing, and I'm com-ing To my

in time puts the flowers on the table.

bow-er back a-gain, to my bow-er back a-gain, to my bow-er back a-gain.

She comes in the room and *in time* *f*

GREEN AND SILENT VALLEY

JESSE G. M. GLICK

*TA-WA-SEN-THA

IRVING M. WILSON

Andante

In the green and si-lent val-ley, where the cool-ing brook-lets play The thrush in rap-ture is weav-ing its song with the fad-ing day.— Come, love, ere the stars are gleam-ing their light thru the milk-y way,— Oh! come thru the pur-ple twilight, where the wil-lows weep and sway.— In your birch ca-noe come sail-ing, **Wah-Wah-Tay-see, fire-fly,— Wish of my heart be pre-vail-ing, Oh hear now thy lov-er's cry. In the green and si-lent val-ley, may your light soon shine on— me,— Oh! come to my lone-ly tee-pee,— A-lone here I wait for thee.—

* From Ojib-Way Indians. Name of a valley located near Albany, N. Y.; now called Normanskill. **Wah-Wah-Tay-Sec:-meaning Fire-Fly.

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THE present tendency of vocal teachers is to dispense largely with the "physiological school" of instruction and to depend more and more on what are now recognized as the *bel canto* methods of the golden age. These methods may be summed up in a few phrases: imitation of the teacher's correctly produced tone; dependence upon the emotional and intellectual content of songs—this is, upon the singing of words, phrases and sentences, rather than isolated "dark" or "bright" sounds; and the development of a consciousness of the correct sensation of tones sung to all the vowels throughout the singing range.

And it is with this last conception that the trouble begins. For, even granted that the student has produced a tone as correctly as has the teacher, the *sound* of it is altogether different to him.

For the higher voices this problem is usually not so difficult; the student is already acquainted with the sensations of the middle voice in his daily speech. But the contralto, the baritone, and the bass frequently have no such background. These voices may be used in speech almost exclusively in the chest voice; even emotion or excitement may not cause natural, easy higher tones, especially in phlegmatic persons; and even when such tones are produced they may not be remembered clearly enough to aid in singing.

Imitating the Tone

Consequently the procedure is something like this: The teacher sings a tone and asks the student to imitate it. The student responds with a tone forced into pitch by means of the extrinsic muscles of the throat and tongue. The teacher says, "Don't *force* the tone; singing is easy; play the tone on the nose." And, unfortunately, no teacher can be more explicit. He can repeat all the truisms of the *bel canto* school; he can say, "Sing on the breath; sing forward; open the mouth." But—and here we have the whole dilemma—he cannot make those phrases convey definite meanings to a student who has not yet experienced the sensations involved.

Now the student tries again and again to reproduce the tones as he is guided by the teacher; he must impress on his memory the sensations of his voice as the teacher pronounces, "That is better; That is correct." And by patient repetition he gradually loses his fear of unfamiliar pitches, remembers preceding sensations, and can reproduce them finally at will.

This fairly typical routine in vocal study places emphasis where it must be placed if the student is to be rendered eventually independent of a coach. For his unaccustomed ears tell him that his highest tones are too heavy in nasal resonance, too thin, too far away. He is like the swimmer in unfamiliar water, who cannot let himself go and take a bold stroke forward; and like the swimmer, he compensates by unnecessary muscular tension.

Cutting Half the Time

If one could from the first hear his own voice as it sounds to other people, as his teacher's voice sounds to him, he could escape many wearisome hours spent in following up blind clues, false preconceived impressions, and even impressions misconceived during the lessons themselves. In fact, one could thus probably cut in half the time required to "feel" the voice habitually where it should be focused.

Following are a few aids toward securing this co-ordination between the ear and the vocal apparatus.

First is a method sometimes employed by the old Italian school. Students were sent out to a high cliff, or other natural sound reflector, where they sang a few notes, and then listened for imperfections in the echo. Any one who tries this for the first time will be amazed at the difference between what the echo gives back, and what he has previously conceived to be the sound of his voice.

If this drill is systematized, it will be found helpful in several ways. It gives the power to analyze the two parts of the singing process, singing and hearing, so that hearing can be concentrated on exclusively, an obvious psychological advantage. Usually not more than two or three notes can be sung before the echo returns. And any haste to sing as much as possible in a limited time is as detrimental here as elsewhere. How, then, shall one practice to get the most benefit from the drill?

Since the problem concerns chiefly the upper half of the voice, singing intervals up the scale will provide the most important exercise. An interval is the briefest possible phrase, and lifts one easily from chest to medium, from medium to head voice. At first perhaps

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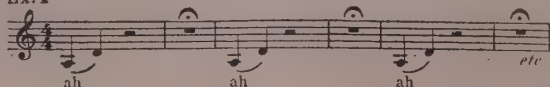
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Hearing Oneself Sing

By F. D. Moore

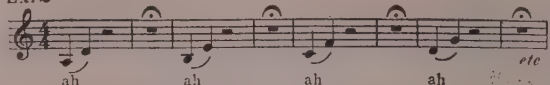
the exercise might take such a form as would lead to a self-conscious change of register. This will necessitate fairly large intervals, repeated several times on the same pitch. Since the fourth is easily recognizable, and is for that reason easily sung, we shall start thus (The bass and baritone will sing an octave lower; the higher voices will probably transpose a second or a third upward):

Ex. 1



This first exercise may be followed by the same interval carried one degree at a time upward to the limit of the voice, thus:

Ex. 2



These two exercises will be found ample to fulfill their purpose. If the interval sung is varied to a fifth, a sixth, and an octave, the necessary variety will have been secured.

Resonance Cavities

In addition to the quality of tone as regulated by the resonance cavities, one should listen to the beginning and the end of the tone. The accuracy of the first impulse determines whether the tone is musical or not, that is, free from interference. The letting-go of the tone determines much of the value of the interpretation. The child first learning to write leaves a splash of ink and a dig in the paper at each lift of the pen, as if to say, "See, I have finished that one." So the singer is likely to "end" his tone with a contraction of the throat muscles. These suggestions will point to the solution of any number of individual problems through this objectified hearing.

This is all very well, the reader will protest, for those who have at their call a clear echo! But unless the student is living in a very large city, he will find in the course of his daily five or six-mile walk some surface that will provide the sound-reflector. Many large buildings with unbroken walls are quite as satisfactory as the romantic and traditional cliff. One may even use the interior of a building; many long, narrow, and preferably high-ceilinged rooms are excellent reflectors.

Singing in a Small Room

The following suggestions are intended for those who have no access to any of the aids mentioned above.

A surprising gain in objective hearing of one's own voice may be made by singing in a very small room, preferably with plastered walls. The very closeness of the walls allows the actual sound to outweigh the subjective sensation of it. Of course, here there is no way of hearing the voice apart from the inner sensations; but one may learn much more readily to distinguish between the two. In fact, daughter will probably hear herself more as others hear her in the small modern kitchen, than she will in the ordinary-sized living-room.

Incidentally, every one who is to sing for the first time in an unfamiliar room should, if possible, try out the acoustic properties in advance. There is nothing more likely to unnerve the young student than to find his voice escaping quite away from him, and he is liable to compensate by forcing his tones to a point where they seem to approximate their usual effect on his own hearing. Here the advice of the teacher or of some adequately equipped friend is almost indispensable.

Finally, there is a method which, so far as the writer knows, has never been advocated in print. It is only a temporary device, and most students will want to try it out the first time in private; for it has certainly no elegance to commend it! Stand in the usual erect position, but cup the hands behind the ears in such a way that hands and ears form larger ears, standing about perpendicular to the side of the head. In this way the sound waves coming from the lips are enormously reinforced, so that they quite obscure the subjective sensation of hearing.

This manner of hearing has one consequence that should be understood, or the purpose of the whole experiment is likely to be defeated. The "edge" of the voice will be far more prominent than usual, as prominent as if someone else were to sing within five or six inches of your ear. But if allowance is made for this effect, the attention can be easily directed to the proper resonance-forms.

When it is Easier to Sing

Nearly every one has noticed that it is easiest to sing when there is some outside noise to obscure the "machinery" of tone production. It is easier to sing with accompaniment than alone; it is easy to sing while one is drawing water for the morning plunge; it is easy to sing when a train or a noisy truck is passing by. Why is this? Simply that the attention is shifted away from the mechanism of singing and the voice is free to respond the way the speaking voice does, unconsciously, in conversation.

Holding the hands cupped about the ears as described above leaves the voice surprisingly free. This is due to two causes. First, attention is centered more easily on the song, rather than the singing. Second, the raising of the shoulders removes unsuspected tension of the neck muscles. To discover that this is often considerable one has only to raise the comfortably bent arms outward and upward. This position seems to give an automatic adjustment for the high tones that often is not discovered otherwise without months of tedious trying.

Standing thus, one may experiment with the exercise given in the first part of this article. As proof of the pudding, start in with the second exercise, moving in intervals of a fourth upward from a comfortable low note. Do not pitch your voice by the piano, but carry the tones as high as you can sing them without strain. The chances are you will be surprised to find you have gone a tone above your usual range.

Is Music a Language?

"PROGRAM MUSIC" has become so much the mode, music which dismisses that "beauty of the kind that might be called classic," that it is interesting to read an expression from Mendelssohn—who probably surpassed all others in the balance of the classic and romantic spirit in music—in a letter written by a young poet, to the composer, asking if he had succeeded in embodying the sentiments of certain of his compositions in a set of poems written for this purpose.

"You give the various numbers of the book such titles as 'I think of Thee,' 'Melancholy,' 'The Praise of God,' 'A Merry Hunt.' I can scarcely say whether I thought of these or other things while composing the music. Another might find 'I Think of Thee' where you find 'Melancholy,' and a real huntsman might consider 'Merry Hunt' a veritable 'Praise of God.' But this is not because, as you think, music is vague. On the contrary, I believe that musical expression is altogether too definite that it reaches regions and dwells in them whither words cannot follow it and must necessarily go lame when they make the attempt as you would have them do."

"Music is one of the oldest modes by which man has expressed his emotions and aspirations. It brings pleasure to probably more people than any other one of the arts. Whatever contributes to a wider dissemination of interest in it is entitled to be regarded as a public service."—PRESIDENT COOLIDGE.

"AMERICA, in a musical sense as well as in actuality, is a young country, and in order to overcome the great harmonic advantage held by Europe, our music should be as good as it is possible for us to produce. If good music is served to the American public via the platform of good orchestration, the American audience will reciprocate with its hearty approval, and not with vacillating stares of blind bewilderment and utter lack of intelligent comprehension."—VICTOR HERBERT.

Distinct Enunciation

By K. Hackett

HERE is no department of the art of singing in which our American singers are more open to criticism than in enunciation. Various elements have contributed to cause them to lag behind in this respect; but they must brace up and conquer the difficulty. "Telling the story" with such distinct enunciation as makes the words understandable to the audience is becoming a matter of more importance every day. The public is beginning to insist on good English so that they shall know what "the song is all about."

The main difficulty is that young singers think the words from the standpoint of the spoken word, quite overlooking the fact that they are not to speak but to sing them. Distinct enunciation in singing must be based upon the singing tone.

The difference between speech and song lies in this; in speech the tone is not sustained upon a definite pitch, while song is precisely this—the sustaining of the tone upon a definite pitch. In speech you vary pitch the tone wherever it is most convenient, whereas in song you must sustain the tone with ease and grace upon an arbitrary pitch determined by the composer.

If the tone be so freely produced that it is musical beauty there is sense in learning how to form it into a word, since when so done it will have charm. If you do it the other way round and in your desire for distinct enunciation do something that interferes with the beauty of the tone, you have destroyed the essential reason for singing.

As a matter of physical fact the tone comes first, since a pure tone is the result of such freedom of production as enables the tone to concentrate in the resonance chambers at the front of the face. The organs of enunciation are the lips, the teeth and the tip of the tongue—if you say these words trippingly you will find it to be so. The more freely the tone is made, so that the farther forward it concentrates, the more easily the enunciatory organs can form into words.

In speech our enunciation is often distinct and our pronunciation slovenly. If you desire to do public speaking you will find that you must take great care over these matters, if the audience is to understand what you say. The singing voice must have a much finer adjustment than the speaking voice, since tones of musical

beauty must be sustained throughout the entire range; and to mold these tones into distinct words demands great technical skill.

No matter what the language is in which you sing, the thing that you sing is the vowel; the only thing you can "sing" is a vowel. The consonants form what may be called the bone structure of the words and most of them from their nature cannot be sustained. A few, such as *l, m, n,* and *s* can be sustained, but this is not called "singing." To sustain *m*, for example, is the same as humming with the lips closed. The moment you open the lips and sing a tone you find that it is a vowel.

In the desire for distinct enunciation young singers do things which interfere with the freedom of the throat. The only result of this is a poor quality of tone without the slightest benefit to the enunciation. Clarity of enunciation is made possible by such freedom of tone production as concentrates the tone at the front of the mouth where the enunciatory organs can get hold of it. The throat must be open, the jaw loose, the tongue and lips elastic, so that they can function freely. If there comes tension into any of these parts it hurts the tone.

If you make a poor quality of tone nobody cares whether you enunciate distinctly or not, since they say that, "it is no good anyway." If you make a tone of musical beauty it must be freely poised, because it is impossible to produce a fine tone with the vocal organ stiff and inelastic. Then if you have skill enough to maintain freedom of the tone production you can learn to enunciate distinctly by putting your mind to it.

This depends upon the mobility of the enunciatory organs—the lips, the teeth and the tip of the tongue. The only way to tell whether or not you are "telling the story" clearly is to sing for people and ask them if they understand. If they do not it is because you are not using the lips, teeth and tongue with sufficient elasticity. You must maintain the beauty of the tone, or everything goes for naught. But if you cannot make the words understandable you are under a severe handicap. Intelligent application will remedy this defect, but it is not so easy as it sounds.

Brains are what count here as in every other department of art and life.

Singing for Health

By Edward Podolsky

MANY measures are nowadays advocated for regaining and preserving health. The makers of toothpaste and toothbrushes would have us believe that tooth cleaning is a paramount means of keeping healthy. Then we have the physical culture faddists who recommend vigorous exercise, and the dietitians who advise dieting. Is it not rather interesting to notice that most of the advertisements in bars and subway trains have something to offer to keep you healthy: tonics, pills, vitamins, glandular extracts? There may be something in some of them, but why go through so much trouble and expense when you can keep healthy in a very natural and at the same time very pleasant way. What I mean is: Why not sing and be healthy? And what normal person does not like to sing?

We are all familiar with the bald-headed barber who offers the gentleman whose hair is fast thinning a tonic to rehair his scalp. His is decidedly not a very con-

vincing testimonial for the hair tonic. Yet I cannot recall a singer who was not a very convincing voucher that singing keeps one in fine trim. Caruso, I recall, was not a puny, weak, anaemic sort of chap. Neither are McCormack, Scotti, and others of the professional singers. What about the prima donnas!

The first observation of the healthful effects of singing were noticed by the French composer and musician, A. E. M. Gretry (1741-1813). "I placed," he said, "three fingers of my right hand on the artery of my left arm, or any other artery in my whole body, and sang to myself an air, the tempo of which was in accordance with the action of my pulse; sometime afterward I sang with great ardor an air in a different tempo, when I distinctly felt my pulse quickening or slackening its action to accommodate itself by degrees to the tempo of the new air." Modern physiologists have established the fact that singing has a very beneficial action on the

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And yet that is not all, for singing has also a marked influence on respiration. It undoubtedly strengthens the throat and lungs. By a purely mechanical process it expands the chest, puts an end to any vicious habit of breathing through the open mouth, instead of the nose. It is a well-known fact that pulmonary and chest complaints, as well as catarrh, are rare among singers. Indeed, I have known some physicians to say that singing not only prevents chest complaints, but that it also may actually be used as a curative measure against them.

The digestion also comes in for its share. In 1881, Dr. Walter H. Walshe, of London, wrote a treatise, "Dramatic Singing Physiologically Estimated," wherein he asserts that singing is of marked benefit in jaundice, liver complaints, and indigestion. It aids in extracting the nutritive elements of food, and facilitates digestion. This is easily explained by the fact that singing involves deep breathing, and deep breathing leads to considerable oxidation

of body tissues which occasions hunger and increases the appetite. What more natural way is there? What need is there for tonics and pills when a good song will do? Teachers of singing have always noticed that the appetite and digestion of children being trained to sing are always superior to non-singers. The trainers of choir boys, when questioned as to the digestive prowess of their young charges, always make such statements as: "Singing always makes boys hungry"; "Singing is certainly appetizing"; and the late Professor Philip Armes, of Durham, England, said that his boys have "the appetites of horses and the digestions of ostriches." We have here a sort of double action, the mechanical exercise of the muscles of the abdomen, throwing back of the head, and deep inspiration, while the increased amount of oxygen absorbed improves the blood.

Several years devoted to a study of the influence of music on the human body have led to the conviction that the influence of music is very profound. Not everybody can play an instrument or go to concerts to get the benefits of music; but everybody can sing, at least to his own satisfaction. Music is as necessary in our daily scheme of things as eating or sleeping. A certain period each day, say fifteen minutes, should be set aside for singing. The results will not be long in materializing. The reward will be a general good feeling and a supreme satisfaction with life. Begin now!

Accompaniment Playing

By Annie Patterson, Mus. Doc.

It is curious how little attention is paid, even by good teachers of the pianoforte, to accompaniment-playing. It is one of those things often taken for granted; a fair performer is supposed to be able to read an ordinary accompaniment at sight.

Now this is what a fair performer, and, indeed, a really brilliant solo player, often does very badly. The reason is that executants, as a rule, are concerned rather in the perfecting of particular pieces than in the continual "trying over" of all that may come in their way. Another reason may be that the soloist (instrumental) develops a kind of egoism as an exponent; he does not care to play "second fiddle" to any other artist. Experience in "accompanying," and the art of filling in a background rather than taking the leading part, are, therefore, two qualifications which we invariably find in those musicians who are most successful in this particular branch of musical efficiency.

It is a mistake to think that this subsidiary rôle is an inferior one. Just as it takes a good artist to sing an inner part correctly, many desirable musical qualities and acquirements go to make up the complete accompanist. First one needs a quick eye and ear, in taking in time and key-signatures, when asked to read a selection at sight. This observation of detail can, it is true, be cultivated. The ability to grasp the general features of a composition at a cursory look-over certainly comes with careful and continual practice.

But, even if an accompaniment be played through with absolute accuracy, one is confronted with another difficulty. Singers are notorious for taking liberties with a musical text; it would appear that, in the majority of cases, the indication *tempo rubato* (literally "robbed time") was specially invented for them. Thus even the best artists have been known to say to an accompanist: "Keep with me here," "I generally hurry the pace there," and so on. It is not unusual, to find that in moments of excitement a singer will jump a measure or two, or else substitute a slightly varied measure that may occur in the song later

on. For these emergencies the one who accompanies must always be ready. It means watching the headline all through. That there is an art in this none will deny. Other singers, on the contrary, like to be helped out, and often led. It is a case of temperament and training very often. Emotion and control must always be taken into account. A good accompanist can, however, help very greatly without being too assertive. No one likes to hear the pianoforte too prominently in a vocal solo. At the same time its sympathetic support is gladly welcomed by the singer.

Perhaps we can gather from the above that adaptability and sympathy are very desirable qualifications in an accompanist. Possessed of these, if theoretical knowledge of music is sound and talent is fair as an executant, the main desideratum for becoming a real aid in concerted work of all kinds is to have plenty of practice at it. The acquaintance of singers, violinists, and other soloists should be cultivated. When a student can either play accompaniments at a choral society's rehearsals, or, later, qualify for the position of Church organist, very valuable experience will be gained at the so-called "filling-in" process. Teachers with a large connection might well add accompaniment-playing to their courses of study. The art is all too little cultivated in schools and colleges. It should always be easy to arrange an Accompaniment Class at which each member might take a turn in playing "at sight" for another's sole performances.

A knowledge of harmony and form generally will help the student in this branch. For, before tackling an unknown composition, it is very advisable to get more than the time, key and speed into one's head. It is well to look through all in advance, noting any unexpected modulatory or rhythmic changes that may occur in the course of the piece, also taking advance note of harmonic sequences and combinations of all kinds. These matters are part of the good accompanist's work, and they certainly demand a much higher level of efficiency than being merely able to render or read the tune.

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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

Flotow's "Martha"

It is difficult to understand how a composer, capable of writing such an extremely arming and fluent work as "Martha," could live to the hale and hearty age of seventy-one, work industriously all his life, produce some thirty works for the stage, and yet leave only one really significant work, unless we except his other opera, "Stradella," now heard but rarely. Friedrich Freiherr von Flotow was born Tottendorf, Mecklenburg, April 27, 1812, and died at Darmstadt, January 24, 1883. His father was a landed nobleman of the Arch-Duchy of Mecklenburg. In 1827 he was sent to Paris where he studied composition under the famous Reicha. His first operas were produced in fragments at the private houses of the French aristocracy. "Stradella" was among these. His talent was conspicuous and his social prestige enabled him to gain recognition rapidly. This was doubtless a fatal element in the career of a very gifted young man. Had he been obliged to struggle, there is little doubt that he might have attained far greater heights. In 1844 he re-wrote his one-act "Stradella," making it a real opera; and the work was given in Hamburg, where it created something of a sensation. In 1847 he brought out "Martha" in Vienna. Its success was immediate and great. The revolution of 1848 drove him back to Paris; and the remainder of his life was spent between "The City of Light" and Germany and Austria. For a time he was court intendant of music at Schwerin. Several of his operas were received by the public with favor; and he was regarded as one of the great opera composers of his day. His fame was as shortlived as his existence was com-

fortable. "Martha," and "Martha" alone, remains as a token of the great applause that once came to his ears at the Paris Grand Opéra and at the Opéra Comique.

"Martha" was slow in making its way to the world's music centers. It was not until 1858, eleven years after its premiere, that it was first given in London, at Covent Garden, in Italian. Seven years later it reached the Théâtre Lyrique in Paris. It was, however, given in New York, at Niblo's Garden, in 1852, with Mme. Anna Bishop as Martha. The title rôle has been a favorite with the great prima donnas of every decade since its first successes. Patti, Gerster, Kellogg, Nilsson, Sembrich, Galli-Curci, all have made it the medium of some of their greatest successes.

Much of the success of the work is due to the fine effect secured by the masterly interpolation of "The Last Rose of Summer," Tom Moore's lovely poem set to the equally lovely old Irish tune, "The Groves of Blarney."

"Martha," despite the composer's German birth and its premiere in Vienna, is usually classed as a French opera, as much of the composer's technic is distinctly French. Pity it is, that he did not have better libretti and that he did not try to remove traces of shallow and amateurish workmanship from his other works. "Martha" is unquestionably one of the great masterpieces of the lyric theater. It acts well, sings well and affords the singers exceptional opportunities from beginning to end. It has spontaneity and a kind of vernal character, which, despite some quaint and old-fashioned musical idioms, make it new and fresh with every performance.

The Story of "Martha"

Act I. Scene I—A Room in Lady Harriet's Mansion. Lady Harriet, maid-of-honor to Queen Anne, wearies of the monotony of court life. Tristan, her cousin, and something of a dandy, tries to amuse her. Hearing the song of servant maids on their way to the Richmond Fair, Lady Harriet, in spite of protests of Tristan and Nancy, hurries the three off to the Fair, disguised as servant maids and farmer.

Scene II—The Richmond Fair. Plunkett and his adopted brother, Lionel, enter. Lionel wears a ring given him by his dying father, to be shown to the Queen in event of difficulties. Attracted by the disguised ladies, the two young farmers bargain with them, and the ladies pursuing their madcap tricks, accept the offered money, which binds them to a year of service. Tristan, disgusted by the "bad taste" of the affair, protests and is hooted off the grounds.

Act II—A Farmhouse. Though the ladies prove useless as servants, the farmers decide to endure them. Lionel finds himself in love with Martha, steals a rose from her bosom, and his refusal to restore it without a song occasions the introduction of "The Last Rose of Summer," which but fans his passion. Tristan arrives; the brothers retire; the remaining three escape.

Act III—A Hunting Park in Richmond Forest. The young farmers, seeking their escaped servants, come upon a hunting party of the Queen. Lionel unexpectedly meets Lady Harriet, is surprised at finding her in her lady's apparel, but pleads his love, which is rejected; and this incident leads into the brilliant Finale, during which Lionel reveals the ring on his finger and sends it by Plunkett to the Queen.

Act IV. Scene I—A Hall in Plunkett's Farmhouse. Plunkett muses on the defection of his brother. Nancy connives a meeting between Lionel and Lady Harriet, in which Lady Harriet tells him the Queen has announced him the son of the banished Earl of Derby, who has been found guiltless. He refuses the rank as well as Harriet's proffered love.

Scene II—The scene changes to a Fair on Plunkett's Grounds. The two ladies appear, garbed as formerly at the Richmond Fair. Lionel's mind clears; he embraces Harriet; and the two pairs of lovers pledge their love amidst general rejoicing.

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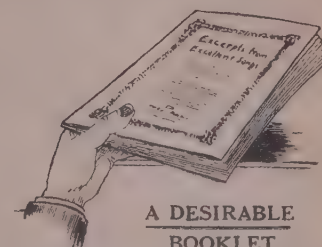
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TO the rule that the circulation of an error or a fallacy is a much easier task than its correction or contradiction, the case of the organ furnishes no exception. On the contrary, misconceptions are rendered the easier of dissemination in this instance on account of the comparative inaccessibility of the instrument, the general invisibility of its keyboards and mechanical actions, and the confinement of the practice of its manipulation to a comparative few.

Further, owing to its centuries of connection with the services of the Christian Church, the organ is surrounded with such a halo of romantic and legendary accretions that anyone attempting to remove the latter will almost invariably be regarded as a sacrilegist or an iconoclast. For us, however, accustomed as we are to constant misrepresentation, this fate has no terrors; and, although convinced, by years of experience in matters educational and controversial, of the difficulty experienced in the combating of any popular error, the harder the task we set ourselves the greater will be our satisfaction at any measure of success to which those of our readers may consider us to have attained.

Smaller Organs Often Noisiest

Undoubtedly the most elementary misconceptions concerning the church organ are found in the discussion of its specification or scheme. The popular idea is that an organ of liberal dimensions must be intolerably harsh and noisy. On the contrary, the over-blown, and harshly-voiced little organs are those which produce noisy and irritating tone quality; while, by their lack of variety of soft stop combinations, they engender the most deadly monotony. On the contrary, the larger instrument, though more powerful, is usually better voiced and blown; its full power is but rarely called into play; while its greater number of soft stops enables it to produce a constant variety of subdued and pleasing effects.

Stops Not a Guide

Another popular error is the estimation of the size and value of an organ by the number of its draw stops or stop keys. This is to forget that some ten or twelve per cent. of these are couplers, controlling and combining stops or combinations, but not adding to the number of either. Besides, stops are sometimes made to draw in halves, or a portion of one stop is "grooved" into another, in both of which cases there are two stops but only one set of pipes. Again, a number of small, fancy or stopped pipes, especially if some of these are shorter than their legitimate compass, will be much less expensive and far less sonorous than a single complete open pipe of generous proportions. And it is through ignorance of these elementary facts in organ building that many churches and organ committees, declining to engage professional advice, have come to grief and squandered public money to an almost incredible extent.

Two or Three Manuals

For the fostering of one serious misconception concerning organ construction, organ builders themselves are often responsible. This is the erection of organs of two instead of three manuals in churches of respectable size. Given a sufficient number of stops, combined with adequate coupling action, and distributed over three manuals, the same power can be produced as in an organ of two manuals, but with a much larger number of effects, and with far greater ease and comfort to the performer. Indeed, the wrestling with some of the unmanageable and overgrown two-manual organs, to be found in so many churches, constitutes no mean addition to the troubles to which almost every organist is heir.

Pneumatic and electric actions, although

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Some Things the Young Organist Should Know About His Instrument

By Orlando A. Mansfield, Mus.Doc.
Fellow of the Royal College of Organists

very common, are still but imperfectly understood in many quarters. Quite a respectable number of otherwise well-informed people are as yet unable to distinguish between a console or a key desk and a glorified reed organ minus the cheap turnery top and dummy pipes. Only quite recently, and in our own hearing, a lady deposited to having visited a church in which were two organs—a little one at which the organist sat, and a large one at some distance behind him, the two being played together by means of electricity! Better than this, however, is the story vouched for by the late Dr. Longhurst, to the effect that after the introduction of the new organ into Canterbury Cathedral, a verger used to inform visitors that "the connection between the console and the *hargin* is done by *helelectrics*, and the whole thing set in motion by *hydraulic water*!"

A more pardonable misconception, however, is that, in placing a contract for the construction of an organ, the larger the firm the better the building. In many cases this is not a misconception at all. There are many firms of the first rank who would take as much interest in an instrument designed for some humble meeting-house as in one intended for an influential church or popular concert hall. But this interest is due more to the conscientious character of the principals of the firm than to the position of the latter.

What Builders to Select

The reputation of a large firm is seldom advanced by the erection of small organs in comparatively unfrequented districts, whereas it is by the construction of these very instruments that a young firm first gets its foot upon the ladder of popularity. Hence it is only reasonable to expect that the small organ builder, if a man of integrity and ability, will do his very best with a small commission or order, whereas a firm burdened with large and heavy contracts could not always be expected or relied upon to do this. Personally, we would prefer to place a small contract with a reliable builder in a small way of business to one of second rank. The former will make his own wood work and action with credit and distinction, and purchase his metal and reed work from expert makers and voicers to the trade; whereas the larger firm, with just sufficient capital to lay down a plant for the manufacture of its own metal and reed work, will often produce stops of the most inferior tone and voicing, far below the purchased work of the small builder or the manufactured work of firms of the first magnitude, which latter are, of course, in a position to lay down the best plant and secure the best workmanship.

Where to Place the Organ

But perhaps the greatest of all misconceptions concerning the church organ is that relating to the position in which it should be placed. On this point we have

already written so much and, in past appointments, suffered such unutterable things, that we cannot be quite content, in this connection, to allow the brevity of our words to be accepted as affording any adequate idea of the measure of our sufferings.

The best position for an organ in an Episcopal Church is, undoubtedly, that adopted in the concert room, viz., facing the congregation, i.e., at the east end of the church. Failing this there is the north or south side (as in most cathedrals and modern churches), or even a suitable and roomy chamber or recess. But the position in the west gallery, i.e., behind the congregation, renders the instrument more or less invisible and inaudible, causes "dragging" on account of the lateness of the sound in reaching the congregation from behind, and renders the instrument unavailable for choral services and organ recitals, and uncomfortable for the organist and the choir. So bad is this position that we only know of one distinguished advocate thereof, and much of his advocacy is, we fear, "spoke sarcastic." The late Professor Sir Frederick Gore Ouseley, a former Professor of Music in the University of Oxford, recommended this position in a large church without a choir, in which "the whole congregation were in the habit of singing hymns at the top of their voices." The organ would then be useful to "drown the shouts if the cacophony became intolerable." Drowning, we are told, is one of the most merciful forms of death, but its comfort can surely be increased by speed. And as congregational singing can be much more effectually and speedily drowned by an organ placed in front instead of behind a congregation, this fact deprives the supporters of the west gallery position of the last prop upon which they can possibly lean.

Dirt in the Organ

The question of organ preservation is one upon which misrepresentation is fearfully rife. Some people will favorably compare the tone of an organ in some neighborhood church with that of their own instrument, forgetful that the one is under regular tuning and constant supervision, while the other is only attended to by third-rate workmen, and even these employed with the regularity of irregularity. Other people protest against a dirty church (in which music sounds as well as in a clean one), but appear to be unaware that no good tone quality can be expected from a dirty organ. A grain of dust on a reed, and its voice is dumb or discordant; an accumulation of dust in flue pipes or on the organ action, and brightness of tone and smoothness of working gradually disappear.

Some organ committees seem to think that their responsibility ends with the erection of the instrument; whereas organ mechanism needs constant overhauling and

occasional renewing, or it will speedily avenge itself upon its neglectful owners by disturbing the worship music, putting the church to needless expense, and victimizing the innocent and unoffending organist.

Troublesome Organ Committees

But while some organ committees neglect their plain and simple duty, others magnify their office by issuing all sorts of harassing restrictions concerning the use of the organ by the professional organist and his pupils, under the mistaken idea that organ practice is hurtful to the instrument. This, however, can never be the case, provided the instrument be sound, the organ competent, and the pupils under careful training. On the contrary, the frequent use of an organ not only discovers hidden defects, but keeps the reeds in better tune and the mechanism in better working order. By the frequent use of the instrument, the week temporary derangements of mechanism or tuning are discovered, which, allowed to remain until the time for Sunday service, would often render the organ unavailable, and cause much trouble and vexation to both choir and congregation.

Obstreperous Officials

The writer once played in a church the officers of which, unable to deprive him of a legally conferred privilege of access to and use of the organ for himself and his pupils, endeavored to send leanness into his soul by making him responsible for damage done to the instrument during exercise of the aforesaid privilege. The result of this grand-motherly legislation amounted to an expenditure on his part of a couple of copper coins in three times many years!

Believing that whatever the other misconceptions may be current concerning church organs, they are more or less related to, or derived from, those we have already discussed, it only remains for us to remark, in conclusion, that this position is not altogether intended for the professional organist who should be fully aware of all the misconceptions we have passed in review, and equally well acquainted with the facts we have adduced by way of refutation. We write rather for the earnest church worker and supporter, the individual who desires to do and to have done in his church the best things in the best possible way, the individual who has soul and, we trust, sanctified common sense, and whose only deficiency is along technical lines. Should this article be of interest or value to such an one, we shall feel that we have arrived at the *ultima Thule* of our ambitions and desires, viz., to be useful rather than ornamental or even controversial.

The Four-Foot Organ Couplers

By Helen Oliphant Bates

At a recent organ recital a young lady was heard to remark, "The organ is such a noisy instrument, I can't enjoy it."

As her remark had special reference to the concert just attended, it was recalled that the organist had made frequent and injudicious use of the four-foot coupler on the manual being played upon, that is to say, the swell to swell 4-foot and great to great 4-foot. According to the laws of acoustics the upper partials of a tone decrease in volume as they ascend from the fundamental tone. Is it not unnatural and inartistic then, to reinforce in swell to swell 4-foot and great to great 4-foot couplers? These couplers should be sparingly used because they add to noise and decrease from natural musical expressiveness of the greatest of all musical instruments.

"Why is a Voluntary?"

By Edwin Hall Pierce

OME years ago the writer was attending a performance of Mozart's "Magic Flute" in one of the smaller European theaters. The orchestra was good; the singing fair to middling; the stage settings, decidedly poor. As the curtain rose on the third act, the scene is supposed to represent an ancient Egyptian temple; but the massive (?) pillars were so obviously pasted on the pasteboard that I involuntarily closed my eyes to listen to the music. A magnificent and solemn chord rolled forth from the brass instruments; closing my eyes again, the pasteboard pillars seemed suddenly to have become real. Such is the power of music to create a mood, an atmosphere. This incident, which might at first sight seem to have little to do with voluntary playing is mentioned, because it illustrates both the artistic and the moral possibilities of the organ voluntary in the hands of an organist who is both a talented musician and a reverent worshipper and no other should undertake the duties of church organists.

Church year, there are nevertheless some occasions on which the character of the service is easily foreseen—such as Thanksgiving, Children's Sunday, Christmas and National Holidays. On other Sundays the surest and best guide is to examine the character of hymns which the minister has selected, which in most cases will have been determined in his mind by the subject of his sermon. Very many times it has happened that having chosen an opening voluntary provisionally I have felt it fitting to alter this at the last minute, on being handed the list of hymns. Where no appropriate piece is at hand, it is often of excellent effect for the organist to improvise on motives derived from the tune of the first hymn to be sung, in case he has cultivated the art of improvisation, as every skilled organist should. This is particularly the case where the order of service is such that the program opens with a hymn. If the opening is with the Doxology, a choir "Call to Worship," or an anthem, the sense of connection with the improvised voluntary is partially lost.

Unity Needed

In order that there should be a certain unity between the opening voluntary and any other music which is to follow immediately, regard should be had to key-relationship between the end of one piece and the beginning of the next. If they are in the same key, the relative major or minor, or the key of the dominant or sub-dominant, the connection will be pleasing, without special care. The rise or fall of a major third also will be agreeable; but certain other key-relationships will be less effective unless skilfully bridged over by a little modulatory improvisation. For instance, the change to a key a major second or a minor third above or below, made without intervening modulation, is specially displeasing. Thus, suppose the hymn coming directly after the voluntary were in C, the voluntary might be in C, G, F, E, A flat, A minor, E minor or even C minor, but should not be in D, B flat, E flat, A major or D minor. The fact that there may be a slight pause while the minister announces the hymn does not alter the case, as the ear retains a more or less conscious memory of the musical tone last heard.

In regard to the closing voluntary, or "Postlude," conditions are slightly different, and it is quite allowable for it to take on a somewhat more noisy and worldly character, only that this difference should not be so pronounced as to verge on the incongruous or irreverent. Should the service have been a particularly solemn one, a noisy postlude would be completely out of place, and it should at least begin in a more quiet, meditative character. Whether it should afterward swell into grandeur or brilliancy is a matter to be determined by a sympathetic feeling for the prevalent mood of the occasion.

Sermons in Stone

A certain noted writer has remarked that a great cathedral is its own best sermon—that one can scarcely imagine anything that could be said by a preacher, in such a place, that would not have the effect of an anticlimax. While this is doubtless an over-statement, it cannot be denied that beautiful architecture and the varied symbolism of Christian art are capable of powerful influence. In such surroundings, the organist's task—to create a religious atmosphere—should be easy, as it is already half accomplished in advance. In a plain and unimpressive religious edifice, the task is undeniably more difficult, but the duty remains exactly the same. But it must not be imagined that there are any one particular class of pieces specially fit for opening voluntaries on all occasions. The religious mood is not one thing but many. In churches observing the "Church year," like the Protestant Episcopal, it is possible to foresee, even in advance of time, what the predominant line of thought is for any given Sunday or holy day. There is even a book published in which suggestions are given for organ voluntaries, postludes and appropriate anthems; but any organist who has a reasonably large repertoire and a good sense of the fitness of things can choose for himself just as intelligently. In churches which do not observe the

Tremolo Organ with Singers

By E. F. Marks

We read that the tremolo stop of the organ never should be used with singers. Recently an excellent opportunity presented itself for observing the effect of this stop used with a quartet choir, with the listener in the audience. That it was a quartet rather than a large chorus was another happy incident, as this small ensemble of four parts gave music in its purest and simplest form.

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each. At any rate, a quivering of the voices was heard, evidently attempting to imitate the tremolo of the organ, which gave the ear just five uncertain non-adjusted tremolos to adjust. Also, the voices seemed uncertain as to pitch, and relief was felt when the tremolo was discontinued.

From this one example of a tremolo stop being used with singers, the practical deduction is: "Never use the tremolo stop with the human voice." It only mars an otherwise good production. When an organist feels any doubt about the advisability of using certain stops with his choir, he should endeavor to get someone with an appreciative ear for tone colors to attend a rehearsal and listen to the rendition by the choir and organ, wherein the doubtful registration is utilized, and abide by his decision. In the absence of such a critic it is better to adhere to the usual foundation stops, without attempting any imaginative fanciful effects, given with doubts.

A Glimpse Behind the Scenes

By Rena I. Carver

THE teacher will find it a profitable and interesting plan to give the guests at a young pupils' recital a glimpse behind the scenes. If ear training, dictation, theory, harmony and biography are taught in the private lessons, arrange to have each pupil demonstrate a few phases of these necessary subjects.

If these separate branches have been taught in class lessons, or at Juvenile or Junior Club meetings, let the class give an exhibition of the manner in which they are acquiring their knowledge.

This will help to dispel the idea that piano lessons are merely for the purpose of technical proficiency and not for thorough musicianship. Games, drills and blackboard work will be useful in impressing the audience.

New Books on Music

Practical Instrumentation. By Frank Peterson. Cloth bound; 116 pages; profusely illustrated with musical quotations. Published by G. Schirmer, at \$1.50 per copy.

A book which will be of considerable value to the student of orchestration, as well as to the one engaged practically in the work. The subject is treated so lucidly as to be intelligible to anyone at all conversant with musical theory and the orchestral instruments; while the many illustrations from the scores of the best composers of many types of music are most enlightening. Of particular interest is the attention paid to the somewhat neglected relation of the piano to the orchestra. The book treats some of the unusual topics in a manner to make it a real addition to the musical library.

How to Teach Piano to the Child Beginner. By Louise Robyn. Cloth bound; sixty-two pages. Published by Clayton F. Summy Co., at one dollar and a half per copy.

Scores of methods for teaching the "Child in Music" have been brought out; but this seems "just a little different." Ear-training, Notation and Technique, adapted to the needs of the little one, are presented in an engaging and readily understood manner. Withal, much experience and care evidently have gone into the preparation of this small volume. Teachers of children certainly should find it full of suggestions that will help to add cheer to their work.

The History of Pianoforte Music. By Herbert Westoby. Cloth bound; 399 pages; numerous notation examples. Published by E. P. Dutton and Co., at \$5.00 per copy.

A very voluminous discussion of the literature of the pianoforte from the earliest time to the present. The subject is one which deserves a dozen volumes and a dozen authors; but Mr. Westoby has marshalled his facts in excellent fashion and his comments are just and well put. He approaches the subject from many different angles, resulting in some redundancy; but this in itself is valuable for the reader who desires to secure a grasp of the subject. The chief chapter divisions are devoted to national lines. Modern composers of the French, Spanish and British schools receive excellent treatment. The American development in pianoforte music is given generous space; but our work in this field is so specialized that only one who had spent most of his life in

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TO THE ETUDE:

Several times recently I have been asked what a person can do to promote the cause of music when that one can play very little and sing not at all.

In a conversation with a middle-aged man who could play on a mouth organ fairly well, I made the following suggestion, which could be applied to almost any amateur:

Gather the children around you, for they are the elementary musical forces everywhere. Play for them the best you can, on whatever instrument you can, whether mouth organ, tin lute or jewsharp. Let them try it out; or at least try to get them interested. Once their enthusiasm is started some member of the family, or perhaps a teacher, will notice this, and the good-for-nothing amateur has done a lot.

Many a man or woman, who longed in vain to study music as a child, can promote the cause more than a person who has had every advantage and plays or teaches from a purely commercial standpoint. One of my greatest inspirers was a man who is more musical than almost any person of my acquaintance. Unfortunately, he had been cast into an unmusical atmosphere, which meant not only persons who cared little about music, but who did not want anyone else even to consider music seriously. Being deprived himself of what he loved most in life, he would do anything in his power to induce others to study and love it.

So do not be discouraged because you cannot play well and consider yourself out of the musical world. Just get busy with the children in your neighborhood and instill in them the love and desire for the most wonderful and beautiful of all arts.

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Q. Which is the more ancient, the music of the Occident or of the Orient, of the West or the East, of Europe or of China and Japan?—B. B., Flint, Mich.

The music of the Orient (the East) as represented by Egypt, China and Japan is as ancient by far. Egypt had a highly developed state of musical art when other nations, particularly Europe, were in comparative ignorance of the divine art. When the Hittites started on their wanderings they took with them the musical instruments of Egyptians and their science and art, and methods. According to Riehm, "for thousands of years the Chinese had a theory on the relation of sounds, upon a scale of fifths the same as the European system." At first, a series of fifths sufficed to explain the melodic scale of five notes: F—C—G—D—A. The primitive scale of five degrees ignores the notes: C, D, F, G, A, C, D. It was not until about the year 1500 B. C. that half-tones and the whole system of fifths on the seven degrees were introduced. Nevertheless the old pentatonic melodies are still employed, chiefly in sacred music. Still today, the manufacture and tuning of musical instruments, in both China and Japan, are based on the pentatonic system.

Q. How many keys would it require for an octave on the piano, if the sharps and flats were not played on the same key? II. How many sharps are there on the key of one octave, also, how many flats?—Bird-in-Hand, Pa.

Some questions are easy to decipher and to answer, but it must be confessed that this is a "stumper," as school-boys say! However, here goes: I. By "keys" you probably mean black keys. So, ascending by fifths from C, you have five black keys; therefore, descending by flats from C, you have five black keys. Thus in one octave there would be seventeen keys (five black plus five black plus seven white). But that is not all. To be complete, there must be keys for E \sharp and for B \sharp , also for C \flat , F \flat , or a grand total of twenty-one! II. E \sharp is the real "stumper!" but here goes: Every key on the piano has at least five names (except G \sharp , which has only one: A \flat). C, E \sharp , D \flat ; D, C \sharp , E \flat ; E, D \sharp , F \flat ; F, E \flat , G \flat ; G, F \sharp , A \flat ; A, G \sharp , B \flat ; B, A \sharp , C \flat ; all of these for the white keys; for the black keys: C \sharp , D \flat , D \sharp , E \flat , E \sharp , F \flat , F \sharp , G \flat , G \sharp , A \flat , A \sharp , B \flat , B \sharp , five in all!!! But, what is the idea? Is it a game of patience, or is it the point of departure of some stupendous invention? In which event, the writer respectfully requests a share of the profits.

Q. Kindly tell me if there is any help for a tremolo in the human voice? I have criticized severely, but cannot help it. When younger I could reach high D; now tones are not high but more of a control. Why is this? III. What causes me to be nervous before the public, for I have lost all my life, nearly. IV. Why does my voice tremble before the public? I have been loved to sing, but if I sing for long I throat three.—E. A. W., Oklahoma.

I. Either you have not learned to sing correctly (that is, your breath control is bad) or you have forced your voice by loud singing. You can correct it with aid of a competent teacher, by re-posing your voice; yes, you must re-pose and re-learn to replace it and rest it. You will practice your breathing exercises which will give you the needed control at the diaphragm; you will supplement these by the practice of low tones, not louder than mezzo-forte, to all the notes of your medium, taking never to force the tone, but controlling output at the diaphragm and nowhere else. Persevere thus until you are able to obtain a steady tone. The symptoms you describe in your II, III and IV are so many voices of muscular strain which impede your emission. There is no reason what- ever why your throat should tire, if you sing by that is, without muscular tension, constriction or constriction anywhere. You should be able to sing indefinitely without getting a tired throat. Your lungs may be tired, but your throat never.

Q. What is understood by the plagal modes?—M. R. C., Pawtucket, R. I.

The ancient Byzantine church had eight ecclesiastical modes, reckoning them downwards: G to the octave lower, then F to E, E down to D and D down to C. These were termed the authentic modes. These were formed four others, each a half below each authentic, namely: C down to B, B down to A, A down to G and G to F; these were termed the plagal modes (from the Greek, plagios, later). At a later period, dating from Guido d'Arezzo, modes, or scales, were reckoned upwards. Their plagals, a fourth below them, like- wise proceeding upwards: D up to D, Dorian,

with its plagal a fourth below: A up to A, Hypodorian; and so forth. Despite all that has been written about these modes and the origin of the modern major scale of C and of its minor A, there is still much that is not altogether clear in the description of the evolution of these ecclesiastical modes—much for which space is here wanting.

Q. What is meant by modulation and by transposition?—E. S., Trenton, N. J.

A. Modulation is passing from any one key to any other, regularly and without shock to the ear. Transposition is the art of writing or playing a piece in any key other than the one given, care being taken to keep the original structure without alteration of any kind, especially in the nomenclature of relative intervals or chord formation.

Q. What is the difference between a fugue and a canon?—Ida A.

A. A canon (Greek, kanon, rule or standard) is a contrapuntal composition written rigidly according to rule, which requires that the theme be repeated by another voice without any change in time or in relative note progression. It should, however, be noted that there is a form of Canon by augmentation, by double and even by triple augmentation. A fugue (Latin, fuga, flight) is a contrapuntal composition, whose style is much less severe than that of the canon, much greater latitude being left to the composer's imagination. The answering voice of the fugue does not enter, as a rule, until the theme has been enunciated, whereas in the canon the second voice begins before the completion of the theme by the first voice.

Q. What is meant by relative major and minor?—A. M., Boston, Mass.

A. Having the same key signature; thus B is the relative minor of D major and D major the relative major of B minor because they both have the same key signature, namely, two sharps. Even as Bill Jones, the son, and John Jones, the father, have the same signature: "Jones." Having the same note for *do*. Thus: G \sharp minor (five sharps) has B for *do*; B major (five sharps) also has B for *do*. This observation is very useful in the playing of the melodic minor scales, for example: the descending form of the scale is according to the notes of the *do* of the ascending form—A minor (C is *do*) descends by the notes of C major; D \flat minor (D \flat is *do*) descends by the notes of D \flat major, and so forth.

Q. Grace notes have always bothered me. Am I to understand that it is always the rule to play a grace-note with a line through the hook very quickly and before the regular beat of the principal note (that is, the grace-note comes together with the bass note)? Also please tell me whether a single grace-note without any mark through the hook comes with the beat or before it? In the case of two or more grace-notes, do you play them before the beat or with the accompanying note in the bass? Czerny, I note, prefers them before the beat; how about it?—NORTH DAKOTA.

A. Yes; the grace-note is played simultaneously with the bass note. It is played an infinitesimal fraction of time before the principal note; in fact, so short a time that some excellent teachers instruct their pupils (who have a certain difficulty in playing the two notes correctly) to play the grace-note and its principal note together, immediately releasing the finger of the grace-note. This grace-note is called an acciaccatura.

"A single grace-note without any mark through the hook" is not an acciaccatura, but an appoggiatura; it takes its own time away from the following note and the accent also. If the following note be dotted, the appoggiatura takes two-thirds of its time.

In playing the classics the rule is: when several notes are given as acciaccatura, whether two, three, or even more, these acciaccatura are played with the beat, thus:—

Ex. 1

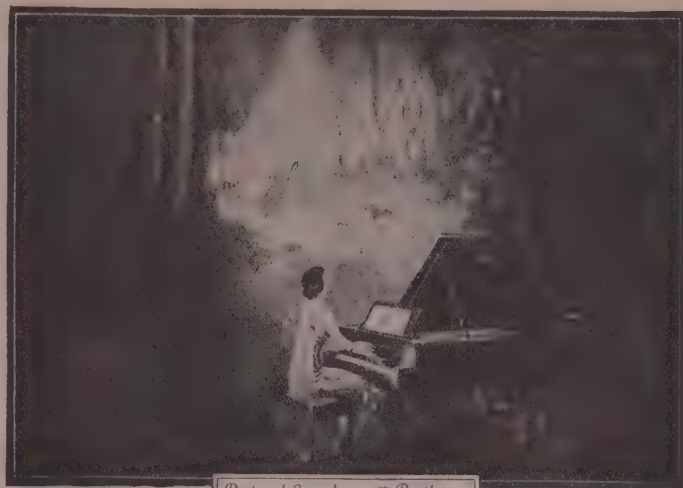
Written

Played

Musical Terms

Q. What are the meaning of: BB. Bécarré, Bazun, Bécarré?—GABRIELLE O.

A. BB (German) double flat, bb: Bécarré (French), natural. N: Bazun (Dutch), trombone; Bécarré (French), lullaby, cradle song.



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IT is a beautiful sight to watch the bowing of the violinists of a well-trained symphony orchestra. The members of each string section bow exactly alike—each part, first and second violins, violas, 'cellos and double basses, with its own bowings. The bows rise and fall together, and each player does the same kind of bowing as the others in his section. If one is playing spiccato bowing, all are playing spiccato bowing; if one is playing martelé bowing, all are doing the same, and so on. This uniformity of bowing pleases the eye and also helps the unity of tone.

How is this uniformity brought about? A correspondent writing to THE ETUDE on this subject evidently has the idea that there are certain rules in bowing which every well-educated violinist observes, and that if you should give a certain number of violinists a piece of violin music where no bowings were marked, each one of them would bow it in an identical manner; for he asks for a list of rules by which he can always bow correctly.

This is a mistaken idea, for while there are certain fundamental rules which are usually observed, yet it is often possible to bow a passage in different ways, each one of which will be effective. A wide latitude is observed in bowing, as to what part of the bow is used, whether the up or down stroke shall be used, or as to the particular style of bowing to be employed, to best bring out the musical phrase.

Why They Bow Together

The reason why the bowings of symphony orchestras and other well-trained orchestras are so perfectly uniform is because the parts are all marked by the concertmaster of the orchestra and the leaders of the various string sections. Where necessary, the up or down bow is marked, the slurs carefully marked to include the proper number of notes, the kind of bowing—*spiccato*, *martelé*, *sautillé*, and others are marked where necessary. In this way the bows move exactly together, and every violinist is doing the same kind of bowing as his neighbors. If the parts were not specifically marked, the players would often be bowing at sixes and sevens, for it is seldom that we find orchestra parts, as they leave the publisher, with the bowings well marked.

An immense amount of the violin music of the world, including not only orchestra parts, but even solo violin parts as well, is prepared by arrangers and composers who have but a slight knowledge of violin technique and are not competent to mark the bowings properly. Many of these composers and arrangers are pianists, theoretical musicians or players on wind instruments who have only a smattering of violin technique. Where we find violin music well marked, the publishers have engaged a good violinist to edit it and to mark the bowings.

Even when orchestra parts have been marked by an editor employed by the publisher, the concertmaster may have his own idea in regard to the bowings, and will make many changes to conform with his own notions as to the most effective manner of executing the music. The same holds good in solo violin parts. Different artists have their own ideas as to the best way of bowing given passages and as to the variety of bowing to be used for executing any given passage to the best advantage.

If we watch an ordinary theatre or dance orchestra, we will see what happens when the parts are not carefully bowed. The leaders of such orchestras seldom take the trouble to mark the parts, so the different violinists use their own judgment about the bowing to be employed, with the result that it is far from being uniform. As a rule, such parts have only the phras-

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department
"A Violinist's Magazine Complete in Itself"

Uniform Bowing

ing indicated and it is left to the violinist to supply the bowings.

We have the excellent saying that "A violin part well marked is half learned." The selection of the proper bowings, and style of bowing for a violin part is of the greatest importance for its proper performance. Every violin pupil of an eminent teacher will remember how carefully his teacher marked every phrase, how he continually changed bowings and made corrections.

Our correspondent is assured that the art of bowing, so that it can be correctly applied to any given composition, and so that it will cover all cases, cannot be laid down in a series of short simple rules. It can only be learned by years of study of the best studies and compositions for the violin and by theoretical studies in music. During this long period of study the violin student learns to apply instinctively an effective bowing to any given passage. As said before, the same passage can be bowed in different ways, each one of which will prove effective. Then again there will be other ways of bowing the same passage, each one of which will be weak and ineffective.

Main Thing in Bowing

The main thing in bowing is, of course, to slur the proper number of notes in one bow, and to use detached bowings where necessary so as best to bring out the legato or staccato effects of the music. A fundamental principle is to use the down bow for accented notes wherever possible, since the down bow is naturally heavier and more emphatic than the up bow. For this reason the down bow should be used as far as possible for the first beat of the measure and other accented portions of the bar, and the up bow for the unaccented portions. There are very many exceptions to this rule, however, as it cannot always be applied. In syncopated passages it is effective to use the down bow for the accented notes. Remember that the most powerful strokes are the down bows at the frog, and the weakest the up bows at the point.

Bowings of every conceivable kind should be studied for years. The second exercise of Kreutzer is excellent, with its

twenty-five variants (as given in most editions of Kreutzer). Massart has written a work giving additional bowings for the studies of Kreutzer, which should be mastered by every violin student. In this work there are over 150 different bowings for the second study alone. Kreutzer, Fiorillo, Rode and other standard studies are full of valuable bowing material.

The bowing studies of Sevcik are encyclopedic in character, embracing every conceivable bowing. They form a vast and valuable mine of material for the student of violin bowing.

The Forty Variations, Bowing Studies, Op. 3, by Sevcik (which can be obtained with a piano part if desired), are interesting and excellent for the student who wishes to perfect himself in *spiccato*, *flying staccato*, *ricochet*, and various bowings of that character.

Experience Solves Problems

The student, notwithstanding the fact that he may have learned the proper execution of a large number of bowing strokes, will often be at a loss how to apply them until he has had the necessary experience. In acquiring this experience he will find it of great assistance to get a number of parts, such as orchestra violin parts for theatrical, dance and hotel orchestras, as these seldom have the bowings correctly marked, and are usually merely phrased. He should mark these parts, carefully studying the best bowings, where up and down bows should come, and so on. If he has a good violin teacher, he can go over the parts with the latter after they are finished, getting his advice and corrections.

The student who wishes to advance in the art of applying proper bowings will also find it a great assistance to study and play compositions of all kinds which have been carefully edited by really good violinists, and to note how the bowings have been applied to the various passages. He should try to impress on his memory how these various bowing problems have been solved, so that when he meets the same problem in another composition which is not marked, or is marked incorrectly, he will know how to solve it.

Slow Practice

WHEN we go to the movies, we are all interested and amused by a "slow motion" film. When the speed of the picture is very much reduced, the action is so slow that we can analyze the swiftest motion at our leisure. We can see what takes place when the action at real speed would be too fast for the eye.

An athlete vaulting over a horizontal bar seems to be floating very slowly through the air. A great race horse, tearing down the home stretch, appears to be raising and lowering his legs like a lazy swimmer. A high diver comes down through the air as if he were a bunch of feathers, instead of 175 pounds of flesh and blood.

There is a great lesson in this slow motion stuff for the violin student; and that lesson is the necessity for the slow practice of difficult passages, for by no other method can he so well analyze the steps by which such passages can be mastered.

Slow practice is something which every one admits is of the highest value, but which very few seem willing to do. The greatest violin teachers of the world continually emphasize the importance of slow practice. By this means the student can comprehend just what has to be done; and, when this understanding of a passage is established, it is easy to gradually increase the speed until the correct tempo is

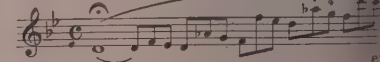
attained. Scientists tell us that each time a muscular action is performed it becomes easier. An impression is made on the nervous system and brain, as well as the muscle, and each succeeding impression deepens it and makes the action easier. It is like making a little gutter in the sand with a stick. If water is poured on the sand, it has a tendency to flow through the gutter.

Following out the analogy, it will be seen how important it is for the student to practice a passage correctly from the start, no matter how slowly. Even a passage in thirty-second notes is played first in half or quarter notes, and played correctly, the brain gets the correct impression of the passage, and with a sufficient number of repetitions the required speed can be obtained.

Theoretically, every student admits the extreme value of slow practice, but few have the patience to do it, as every violin teacher knows, many pupils trying to learn a difficult piece or exercise, practice from the very start at top speed, or even faster than it is intended to go. Say there is a difficult run in sixteenth or thirty-second notes, far up the fingerboard, and with many notes slurred in one bow. Most of them will make a bluff at getting most of the notes out of tune, many of the intervals atrociously false, and the time uneven and jerky. They never seem to have the patience to apply the "slow motion" cure to the difficulty.

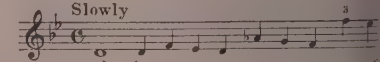
What should be done in such a case would be not to take on all the difficulty at once, but one at a time. Instead of playing long, fast scales or runs with many notes slurred in a bow as written, the notes of the passage should first be played very slowly with a single bow for each note. When the correct notes and their sequence have become thoroughly impressed on the mind, the passage can gradually speeded up and the bowing written can be added. Take the following passage, for instance, from the Cadenza of exercise No. 23 in Kreutzer:

Ex. 1



First, play the passage in quarter notes in slow tempo, gradually increasing speed as facility is obtained, as below:

Ex. 2



Next, bow three notes to a bow as follows, until it can be played smoothly and rapidly:

Ex. 3



Finally, play in one bow, as given in the first example. The same idea can be followed with the rest of the study, to any study or to difficult passages, any piece; and it is astonishing how much can be made to yield by attacking them separately and in a very slow tempo. It is an excellent idea in pieces or exercises containing a great many trills, mordents, and embellishments of all kinds to play them without the embellishments at first, for as soon as the simple musical structure is impressed on the mind, embellishments will be found to fall into place when they come to be added.

"It is better to play with concentration for two hours than to practice eight hours. I should say that four hours would be a good maximum practice time—I don't ask more of my pupils."—AUER.

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When Is a Loud Orchestra?

THE "dear connoisseurs?" bless them, we

never would know what to say about mat-
ters musical if they did not "give the cue,"

have almost ceased to remark on the mere
incident of an orchestral climax being

built up in an operatic score till it com-
pletely inundates the singer's voice. Per-
haps it has become so much a common-
place that to mention it would relegate one

to the ranks of the benighted common herd.
To listen for the words of the singer

through the orchestral torrents of many

Wagnerian scenes has ceased to be consid-
ered worthy the effort; while there are
moments with the modern Italians which
are almost as noisy.

But the dear people never will be satis-
fied. When Peri created the first opera
given a public performance, in 1600, he used
as an orchestra a quartet of strings con-
sisting of two violins, a guitar and a contra-
basso, with a flute added; and it is said that
the disagreeable dilettanti complained that
"the orchestra was too loud."

Concerning Strings

By Berta Hart Nance

A WELL-KNOWN dealer in violins and
strings gives in his catalog some such
valuable suggestions on the selection, use,
and care of strings that I am going to
pass on some of them for the benefit of
the readers of THE ETUDE. He says:

Contrary to general belief "fresh"
strings are not as durable as those which
are older. There is a certain seasoning
that takes place. As a matter of fact, if
the playing public would believe us we
would not offer a string for sale that was
less than six months old, but on account
of its dry appearance such a string would
never sell, and we would be accused of
attempting to sell "old stock." If you
will take our advice you will anticipate
your string needs and so arrange that you
can put away gut strings where they will
be exposed to ordinary house temperature
and not use them for three, four or six
months. Try this and you will be sur-
prised at the durability you will obtain
from your strings.

This suggestion does not apply to wound
strings. Wound strings should be put
into use soon after purchase. They will
keep in condition better and give less
trouble than if stored away for a long
interval. A wound string which "rattles"
can often be cured by immersing the
string in olive oil over night, coiled in a
saucer.

Find out the thickness of string which
gives best results on your own particular
instrument. Have each string, E, A, D
and G, gauged the same comparative size,
as otherwise true fifths are impossible,
even though your strings are true.

Replace strings frequently enough to
avoid using a string which is worn from
fingers or flattened by the bow.

If possible avoid putting on new strings
just before some important engagement.
Give your strings time to become settled
and thus eliminate a lot of tuning during
your performance.

Strings which in use become coated with
an excess of rosin, but which otherwise
are in good condition, should be carefully
wiped off with a clean cloth dampened
with alcohol.

Lightly rubbing an old string with the
meat of the Brazil nut will restore the
softness to the string.

Many customers "yank" a string up to
pitch without the care of tuning it gradu-
ally to give it a chance to stretch. Again
they will not allow enough slack in the
string to give at least three or four turns
around the peg before the tension begins.
In such instances the string is very liable
to break.

Try putting the knot of an E string
into the tail slot and drawing through
enough to put the knot in the slot again
and then drawing up the slack or loop
thus formed through the right edge of the
tailpiece. This will take the strain
off the knot and do away with breakage
at that point. See that notches in the nut
and bridge are smooth and do not bind,
and many of your breakage troubles will
disappear.

To reduce the chance of G breakage in
summer, we suggest that it be strung on
the D peg. This does away with the
sharp bend over the nut, where G's usu-
ally break in hot weather. Place the D
string on the G peg; the D will not
break. Follow this suggestion and you
will probably save a G that might other-
wise break if strung in the usual manner.

The Thrill of the Violin

By Henry H. Graham

WHAT music in the world thrills like
that pouring out of the sound holes of a
violin? "Fiddle music" appeals because it
depicts life itself, both the bitter and the
sweet. The smooth richness, the satisfac-
tion, the sadness and the joy found in
the course of human life are all vividly
portrayed between the time the master's
bow first moves across the strings and the
finale. Most compositions by the great
masters tell a complete story; and all of
the emotions felt during the reading of a
romance are felt during the rendition of a
great musical selection, and just as real-
istically. And the violin can narrate a
"music tale" better than any other instru-
ment.

The possibilities for tone and expression
on the violin are unlimited. A true artist
is capable of making his audience weep
one moment and laugh the next, so great
is his mastery over his instrument.

No other instrument so discloses the
skill of the player as does the violin.
Every move by the performer stamps him
as a genius, a person of moderate ability,
or as a failure. It is one of the most
difficult of vocations to master—that of
violin playing—and one in which the un-
fit are swiftly weeded out.

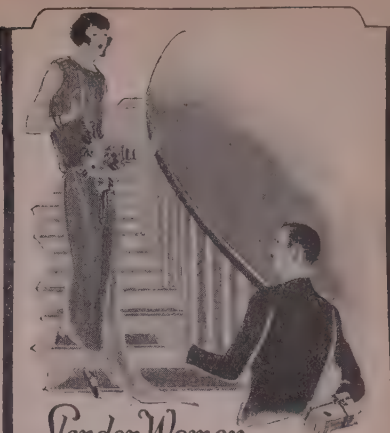
But the unequalled tone of the violin
is not its only asset. The chances for
flawless technic, mastery over tremendous
difficulties, and the reflection of one's soul
are greater than in any other field of mu-
sical endeavor. And while it is possible
to achieve near perfection in violin play-
ing, there are always variations in style,
understanding and interpretation. Always
there is something to be learned. There is
ever a different, fresh, presentation of old,
beloved numbers which tug at the heart
and make the lump rise rhythmically in
the throat.

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Violin Questions Answered

By MR. BRAINE

High School First.

H. B.—As you only have a little more than a year in high school, to complete your course, it would no doubt be best for you to go on and graduate, especially as you are able to get in two or three hours practice daily, and four or five during vacations. After graduation you ought to give your entire time to your violin study, since you are studying for the profession. 2.—Could not give an opinion on your Hopf violin, without seeing it. There was an article about Hopf violins in the Aug. 1922 ETUDE.

Jacques Boqual.

J. M. B.—Your violin is evidently an imitation of the violins of Jacques Boqual, 1700-1740, a famous early French maker. He copied Cremona makers with great success. As you say your violin seems to be factory-made, and not over ten years old, I could not give a guess at its value without seeing it. The value would depend on how good an imitation it is, and how well it is made.

Jacob Petz.

LoR G.—Jacob Petz, Vils, 1796, was a Tyrolean violin maker, who made violins at Vils. As he was not a famous maker, details of his work and life are lacking. As the label in your violin says "Wien" (Austria) there may have been another Jacob Petz, who operated in Vienna, Austria, but I find no evidence of this fact.

Slipping Fingers.

E. B. B.—To prevent the fingers slipping on the stick of the bow, you might have a violin repairer wind the stick with silver wire, near the frog, or you might use one of the rubber grips which are for sale at any music store. Some violin players use a leather or chamois grip, which you can make, and stick on the stick yourself. 2.—The Strad (violin magazine) is published at 2 Duncan Terrace, London (Eng.) N. 1. The annual subscription, post-free, is five shillings.

Ferdinando Gagliano.

A. E. R.—Translated your label means; "Ferdinando Gagliano, son of Nicola (Gagliano) made (this violin) at Naples, 17--." The dates of Ferdinand are, Naples, 1706-1783. The dates of his father, Nicola, are, Naples, 1700-1740. Gagliano violins are valuable if genuine. There are many imitations. Pronounce *Gahlyano*. 2.—Cannot trace the Bailey violins.

Bass Bar Placing.

M. E. L.—If the bass-bar is not placed "directly beneath, and in line with the G string," as your letter states, the whole violin, and especially the G string, would lack the full sonority, singing tone, and quality, which it would have if the bar was properly placed. The proper size and correct placing of the bass-bar is of great importance to the tone of the violin.

VI. 1.

Sr. M. T.—The VI. 1, placed over the small notes in the second violin part, means that the second violin rests, while the first violin plays the small notes.

Lump on Jaw.

L. A.—Consult a good physician about the lump which has formed on your jaw caused by pressure on the chin rest. As often explained in THE ETUDE, these sores and lumps which form on the jaw or neck are caused by exerting too strong pressure and by failing to hold the violin perfectly still when playing. When the violin sways around it rubs the neck or jaw, and causes a growth to form. Hold the violin perfectly still and do not press it too firmly against the neck, or press the jaw too tightly on the chin rest. 2. THE ETUDE does not recommend any one certain type of chin rest, since what might suit one player might not be adapted to another. Go to a music store where they have a large assortment of chin rests, or, better still, go to an experienced teacher, and get his advice and help in picking out a suitable chin rest.

Follow Teacher.

J. D.—As you are studying under a good teacher, you ought to be guided solely by him as to your course of study. However, you would find the following interesting and helpful at your present stage of progress: Sevcik, Forty Variations, Op. 3 (for bowing); Mazas Brilliant Studies, Op. 36, Book 2; Viotti, Concerto for Violin, No. 23, in G Major; Accolay, Concerto for violin No. 1 in A minor. Sehradieck, Scale Studies, 2. If you play the list you send really well, you have made exceptional progress in two years.

William Chadwick.

K. G.—I cannot trace the violin by William Chadwick, London, but from your description, the copy of the label, etc., I am inclined to think that it is a factory-made violin of no great value. However it is impossible to say anything definite without an examination.

Tired Arms.

C. A. H.—The reason your arms tire so quickly, and you are so troubled with stiffness of the fingers, when playing the violin, no doubt results from the fact that you took up violin playing so late in life (43). When one starts in childhood, the muscles adapt themselves to the task of playing the instrument, and the whole physique "grows" to the instrument. However, anyone, even a child, has trouble at the start by the cramping and tiring of the muscles, but this gradually disappears with steady and continuous practice. In your case steady practice of not less than one hour a day, best divided into periods of fifteen minutes each, may help some, but I fear you can never hope for the suppleness of the violinist who has studied from childhood. I do not know of any physical exercises, aside from the actual work of the violin playing itself, which I think would help you, since you can only perform the actual muscular movements used in violin playing, with the violin in hand.

Two Shirred Notes.

E. W.—Play the two notes connected with a slur (with a dot under the second note) both with the down bow. There is a very slight stop of the bow between the two notes. 2.—In the composition you send, single bows can be used. If this composition is a song, the phrasing of the song should be followed as closely as possible. 3.—In violin music all the notes under a slur, are to be played with one bow stroke, as in the example you send.

Bridge Placing.

J. G. L.—As a general rule, if the notches in the sound holes are correctly placed, the lower edge of the bridge (the edge nearest the tail-piece) should come opposite the inner notches. 2.—The post should be set directly back of the right foot of the bridge, which brings it directly under the E string. There is one best spot for the post to be placed for any violin, as regards as to how far back it should be placed, and this can only be discovered by experimenting. The distance which would give good results in one violin might not be so favorable in another. As a rule the tone becomes harder and more brilliant as the post is moved closer to the foot of the bridge.

Physician for "Nerves."

M. V.—Your case is one for a physician, preferably a specialist in diseases of the nervous system. It would be pure guess work for me to try and diagnose your trouble.

I do not know of any "disease of the head, common to violinists," which your letter mentions, aside from nervous trouble which might afflict any one, in any profession.

Rene Champion.

A. H.—Rene Champion, violin maker, Par 1730-1760, had considerable reputation in the violin making world, but would hardly be classed as a famous maker. The label you send is worded correctly. If your violin is genuine, and a fine specimen of his work it ought to be worth the sum you paid for it.

I. H. S.

J. H.—The cross and letters I. H. S. on the label in your Guarnerius violin stand for "Jesus, Saviour of Men."

Giofredo Cappa.

E. R. H.—Giofredo Cappa, Cremona (Italy) 1590-1640, was an Italian violin maker of considerable note and made some excellent instruments. He was a pupil of Antonio Hieronymo Amati, and successfully copied his teachers' violins as regards form, finish and tone. It is said that some of his violins have been sold as genuine Amati. His labels read as follows; "Iofredvs Cappa Feict, Salvts Anno ----."

Phonograph and Violin Tone.

W. D. A.—The exact tone of the violin on cello has never yet been reproduced by instruments of the phonograph type, although phonographs of the best type make a very clever imitation of it.

Amati Label.

H. J.—The translation of the label in your friend's violin is "Nicolas Amati made this violin at Cremona (a town in Italy) 1671." However, there is hardly more than one chance in a hundred thousand that a violin is a genuine Amati, as there are an immense number of imitations.

Stainer Label.

F. D.—The label in your violin means that it was made by "Jacobus Stainer, at Absam near Innsbruck, in 1736;" that is, if a violin is a real Stainer. There are thousands of imitations.

Cleaning Hair of Bow.

C. E. D.—An Irish friend of mine, used to say that the best way to clean a bow is, to get it dirty. However, if your bow needs cleaning, you can do it with a toothbrush, using soap and luke-warm water. Rub the hair gently with a lather of soap until clean, then rinse with clean water. After it is thoroughly dry, rub the hair first with powdered rosin, and then on the cake rosin, and it will be ready for use.

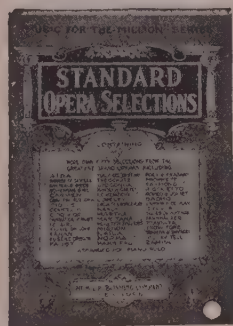
Unknown Maker.

J. E. W.—I cannot trace the violin, label of which you sent. The label gives either the name of the maker or a word as a trade-mark. Both are unknown fame, however.

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Cavalleria Rusticana Intermesso
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Coppelia Valse Lente
Coq d'Or, Le Hymn to the Sun
Damnation of Faust Hungarian March
Eclair, L' Call Me Thine Own
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Ernani Chorus of Bandits
Eugene Onègin Entr'acte Waltz
Faust Soldiers' March
Faust Holy Angels
Faust Kermesse Waltz
Forza del Destino, La Duet
Freischütz, Der Prayer
Freischütz, Der Huntsmen's Chorus
Gioconda, La Dance of the Hours
Hansel and Gretel Prayer
Lohengrin Bridal March
Lohengrin Intro. Act III

Loreley Aria Act I
Lucia di Lammermoor Sextette
Manon I Am Alone
Martha Ah! So Pure
Maritana In Happy Moments
Maritana Scenes That Are Brightest
Mastersingers of Nurnberg Prize Song
Mignon Entr'acte
Mignon Know'st Thou That Fair Land?
Naila Valse Des Fleurs
Norma Grand March
Parsifal March of the Holy Grail
Poet and Peasant Overture
Prophète, Le Coronation March
Raymond Overture
Rigoletto Quartet
Romeo and Juliet Waltz Aria
Sadko Song of India
Samson and Delilah My Heart at Thy Sweet Voice
Sylvia Pizzicati
Tales of Hoffman Barcarolle
Tannhäuser Grand March
Tannhäuser To the Evening Star
Traviata, La Drinking Song
Trovatore, Il Miserere
Trumpeter of Sakkingen It Was Not So To Be
William Tell Overture
Zampa Overture

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Interesting the Boy in Music

By Dana Thomas Harmon

NE of the studio teacher's great problem is holding the average boy. The young boy starts with little sister; and he does as well if not better until his association with other boys calls forth the title "sissy" or "musical Johnnie" as he goes forth with music roll. Right then his interest wanes, he quits practicing, is late for his lessons, plays truant at lesson time, and persuades the fond parent that he is much better off selling papers, delivering parcels or otherwise learning to make money.

And that by interesting the young boy in the character building of great musicians, in the financial side of music, in its influence on nationality, he has at once an answer to his friends' taunts. I give class lessons once each week and divide the boys from the girls. I fall there were three boys between eight and fourteen; this spring there were seven and each said he would be back in fall. Four begged to continue the work during the summer and several parents have asked for a place for their boys in my class next fall. I teach violin, piano, and intend to keep my boys by teaching what they term "Manly Music." My boys' class lesson comes on Wednesday afternoon; for boys like Saturdays for work or play. They have note-books, after we spend a few minutes on every most of our time is devoted to music from a national viewpoint. The following outline was suggested by Miss M. Rhett, of Horner Institute of

Fine Arts, Kansas City, as classroom work in Music Appreciation in the Public Schools; but it serves my purpose most admirably. Be sure to have your reference books, encyclopedias and maps on hand, so the boy will know it is as important as his other subjects, and more so because of its association with all things.

We first studied Italy. We not only sang the songs but also learned some of the instrumental numbers and listened to all on the Victrola.

1. *Geographical location*—almost surrounded with water and nearly filled with the same.

"Santa Lucia"

2. *Climate*—Its extreme cold; but over most of Italy extreme heat and glaring sunshine—"The land of sunshine and song."

"O Sole Mio"

3. *Social Customs and Superstitions*—There is a wealth of folklore and legends to be found under this title; and the boys are especially interested in the customs of the people in Venice, about Vesuvius, Mt. Aetna, and other locations. The legend of the angry god of Vesuvius and the sacrifice to appease his wrath brought out the origin and use of the—

"Tarentella"

4. *Topography*—Such books as "Stoddard's Lectures" present this phase of the

work most attractively. How the boys love,

"Funiculi-Funicula"

5. *Political Strife*—Touch on the most interesting historical facts; i. e., The Caesars; World Conquest; Nero's reign of terror; Italy's interest in the Great World War, and others.

"Garibaldi's Hymn"

6. *Distinctive Instruments*—The history of the violin is most interesting, the masters' relationship, the three master violins, its development—the viola, 'cello and double bass.

Great violinists of the present and past from Italy.

7. *Religion*—Roman Catholic. Discuss the St. Peter's Cathedral, Sistine chapel, choir, the great artists, and sculptors whose work made these so famous for their beauty, and other interesting facts. Discuss early music. A clever teacher can make this of untold value to the boy.

Gregorian Music. Palestrina Music.

8. *What has the country done for the development of music as an art?*

And here the boy's real research work comes in.

The development of the oratorio. Study one.

The progressive ones who moved to Florence. The Opera.

The orchestra—Its slow development (leave the study of the different choirs until you study Germany and Haydn).

Venice—the city built by refugees—its streets of water, boat songs, the chant of the gondoliers.

We usually take up a new country each month; and every boy is interested in this kind of work. Try it, and you will



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find you are not only building your class and a reputation for being a clever teacher, but also helping your community to be music-lovers and capable of appreciating the best in all things through the medium of music. Also a demand for the baby symphony, opera and other worthwhile organizations will be created. In brief, you will be a missionary in the musical field.

The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Hosannas and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type. Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

SUNDAY MORNING, APRIL 5th

ORGAN Adoration Borowski
ANTHEM
a. All Glory, Laud and Honor Williams
b. Blessed is He Who Cometh Gounod

OFFERTORY

Fling Wide the Gates (High or Low) Shelley
ORGAN March in A Ravina

SUNDAY EVENING, APRIL 5th

ORGAN Chorus of Angels Scotson-Clark
ANTHEM
a. Ride on in Majesty Baines
b. Hail, Thou Once Despised Brackett

OFFERTORY

Before the Cross (Duet, S. and A.) Jones
ORGAN Hero's March Mendelssohn

SUNDAY MORNING, APRIL 12th

ORGAN Festival Prelude Buck
ANTHEM
a. Lo! The Winter is Past Orem
b. Christ is Risen, Indeed Hanna

OFFERTORY

Come, See the Place (High) Ambrose
ORGAN Hallelujah Chorus Handel-Gaul

SUNDAY EVENING, APRIL 12th

ORGAN Easter Postlude Hosmer
ANTHEM
a. Rejoice and be Glad Berwald
b. To-day the Lord is Risen Kountz

OFFERTORY

Easter Dawn (Duet, S. and A.) Schoebel
ORGAN Pean Triomphale Lacey

SUNDAY MORNING, APRIL 19th

ORGAN Morning Prelude Cummings
ANTHEM
a. Invocation Ashford
b. Truly God is Good to Israel Berridge

OFFERTORY

Come to My Heart, Lord Jesus (High) Wolcott
ORGAN Festival March Nessler

SUNDAY EVENING, APRIL 19th

ORGAN Night Song Schuler
ANTHEM
a. O Light! O Love! O Spirit! Pinsuti
b. Softly As Falls the Twilight O'Neill

OFFERTORY

I Trust in Thee (Low) Dressler
ORGAN Epilog Gillette

SUNDAY MORNING, APRIL 26th

ORGAN Voice of the Chimes Luigini
ANTHEM
a. Lord, For Thy Tender Mercies' Sake Roberts
b. O Love the Lord Nevin

OFFERTORY

Rock of Ages (Duet, S. and T.) Solly
ORGAN March from "Naaman" Costa

SUNDAY EVENING, APRIL 26th

ORGAN Souvenir Joyeux Diggle
ANTHEM
a. Holy Spirit, Truth Divine Nevin
b. Saviour, Breathe an Evening Blessing Nevin

OFFERTORY

God's Roses Will Bloom (High) Bird
ORGAN Grand Chorus Becker

Music "Life-Preservers"

Is anything more exasperating than to find a page of music missing just at the time it is immediately needed? How untidy frayed leaves do become! In a recent issue of *Musical Standard*, London, the following very sensible and thrifty hints were given for the care of music.

1. If you are anxious to keep a new song or instrumental piece nice and fresh, cut down the wide margins somewhat and paste a strip of brown paper up the back.

2. As soon as a tear is made, paste it up with some of the specially made gummed paper sold in little reels.

3. A pretty portfolio can easily be made from some cardboard and a piece of pretty cretonne. There is no reason why music holders should be ugly.

"To form or to follow a new musical fashion is the natural delight of youth. To stand up for proved excellence is that of

4. If a title-page is missing, a cover can be made of a piece of brown paper to keep it neat, with a label giving contents.

5. When a new vocal score is purchased, a piece of linen should be firmly glued up the spine; this will save it from speedy dilapidation.

6. Small items, like anthems, do best stitched with thread into a little brown paper cover.

7. Corners to be "turned over" may be strengthened with a little triangle of paper pasted over them.

8. Quartet and other parts should always be tied together with tape when not in use. What is more annoying than to find one missing? It is best to number these prominently.

the experienced. And, happily, in the world of art both, however opposed, may be equally justifiable."—DAILY MAIL.



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Dawn of Spring—Cantata for 2 Ft. Treble Voices—Kountz.....	.30
Day Before Yesterday—Operetta for Children—Cynthia Dodge.....	.40
Elementary Piano Pedagogy—Macklin.....	.75
Eleven Indian Love Songs—Three-Part Chorus of Women's Voices—Lieurance.....	.30
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Schubert Album for the Pianoforte.....	.35
What to Play—What to Teach—Harriette Brower.....	.75

Choosing the Easter Music Program

Easter Sunday, of all the festive occasions throughout the Church year, is most generally celebrated with an elaborate musical program. Every choir of any pretensions whatsoever, aims to have some bright, new music to present on this joyous day. Choirmasters exercise great care in selecting appropriate numbers, and we feel certain that a few interesting suggestions at this time will not be amiss.

Many choirs make the presentation of a cantata the feature of the Easter services, and we are more than pleased to announce that we have for this year's program a new choral cantata by R. S. Morrison, entitled, "King of Glory." This is an excellent work for volunteer choirs. Other cantatas of special merit are *Alleluia* by R. M. Stults; *Dawn of the Kingdom*, by J. Truman Wolcott; *Victory Divine*, by J. Christopher Marks; *The Wondrous Cross*, by Irene Berge, and *The Greatest Love*, by H. W. Petrie. A very useful cantata for choirs where men's voices are lacking, or, at best uncertain, is *The Dawn*, by William Baines, a cantata for two-part chorus of treble voices.

We publish many excellent anthems for Easter, some of the more recent being *Christ is Risen Indeed*, by J. Marvin Hanna; *As It Began to Dawn*, by Charles Vincent; *Christ, Our Passover*, by R. M. Stults; *Lo, the Winter is Past*, by P. W. Orem; *Today the Lord is Risen*, by R. Kountz; *Sing With All the Sons of Glory*, by R. M. Stults, and *Rejoice and be Glad*, by W. Berwald.

Two very effective Easter solos by Paul Ambrose, *He is Risen and Come See the Place Where Jesus Lay*, will prove interesting to the soloists. Both are for medium voice. *Lord of Life and Glory*, by F. A. Clarke is a number that will please sopranos and tenors; while *I Know that My Redeemer Lives*, by L. C. Chaffin is appropriate for altos and basses.

Soloists seeking a number for Palm Sunday will be glad to know that the well-known composer, Harry Rowe Shelley,

has composed a new song for that occasion, *Fling Wide the Gates*. It is published in two keys, the higher with a range from E to a, the lower from b to E.

The following pipe-organ numbers may be used in connection with the Easter program: *Church Festival March*, by R. M. Stults; *Altar Flowers*, by Frederic Lacey, and *Marcia Pomposo*, by R. M. Stults.

A copy of any of the numbers mentioned, as well as any in our comprehensive catalog, will be sent to choirmasters for examination on our usual liberal "on sale" terms. Write to-day stating your particular needs, the size and capabilities of your choir, and have our experienced clerks make up and send a selection of suitable material. You will be more than pleased, we assure you.

Victrola Department

The Victrola Department of the Theodore Presser Company is now under highly expert management. There is no reason why our thousands of customers should not make their purchases of records and machines through this house and assure themselves of the superior service which they have long associated with the Theodore Presser Company. We should be glad indeed to inform you upon any particular matter relating to the purchase of records. The combination of a music publishing house with its musical resources and the sale of records is a most excellent one. We know from long experience what real teachers, music-lovers, and students need. You are dealing with musical experts as well as expert salespeople.

Operettas and Cantatas For Spring Performances

In anticipation of the usual call for help in the matter of finding a suitable and effective operetta or secular cantata suitable for spring or graduation performances, we have assembled the largest and most varied assortment we have ever had of such works. Returnable copies of six different operettas or cantatas may be had on request. Such an assortment will furnish ample choice as regards style and difficulty, and as most works of this character are designed for moderately-trained performers it will be an easy matter to hit upon one or more that may be produced with credit to the participants as well as to the musical director. During the past two years we have added several works of this kind to our own catalog and we always carry a liberal supply of those issued by other publishers. It is just the time to start the work of preparing for any special spring musical undertaking of this nature. These returnable samples will be sent promptly to any one directly interested.

Peer Gynt Suite, No. 1 For Piano—Four Hands By E. Grieg

Grieg's *Peer Gynt* music may be played for enjoyment as pure music or it may be used in conjunction with a reading of Ibsen's play. The four-hand transcription is especially good to use since in this there is more than a suggestion of the orchestral coloring. The four-hand arrangement, moreover, is particularly well balanced, requiring players of about equal attainments. Our new edition is nearly ready.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

The Etude Cover Prize Contest

THE ETUDE is pleased to announce the award of the \$250.00 prize for the best cover design submitted in the Contest that closed December first, 1924. Mr. John Whitcomb, of Delaware, Ohio, is the fortunate winner of the first prize. The prize design will be utilized on the March, 1925, cover. There were some 300 designs submitted and it was not an easy task for the judges to decide which cover was best suited for the needs of THE ETUDE and at the same time embody those characteristics of workmanship, color, freshness and a design of general attractiveness to warrant its selection above all the others. There were some submittals in which it was quite apparent that those executing them lacked artistic training along technical lines. Nevertheless these are deserving of commendation for the efforts and thoughts behind them.

Distinctive honorable mention is due those whose designs survived all eliminations until the final group from which the winner was selected.

DISTINCTIVE HONORABLE MENTION

Grace Evans, Philadelphia, Pa.; Virginia Heist, Glenside, Pa.; G. Francis Kauffman, Chicago, Illinois; Helmut Kroening, St. Paul, Minn.; J. Whitcomb, Delaware, Ohio.

Honorable mention is due a number of other designs submitted and these are given below in alphabetical order.

HONORABLE MENTION

Helen M. Bennett, New York City, N. Y.; Rose Cezer, East Orange, N. J.; Sister M. Gervina, St. Angela Academy, Carroll, Iowa; Bessie P. Heller, Philadelphia, Pa.; August Holmberg, Thief River Falls, Minn.; Carl J. Jordan, Denver, Colo.; Frances Kratz, Philadelphia, Pa.; Vesta Markley, Cheltenham, Pa.; Roberta E. Megowen, Alton, Ill.; Freda Miller, Rochester, N. Y.; Edwin D. Myers, Kirksville, Mo.; Lutie Hume Pierce, Boonville, N. Y.; Hugh Ross, Spokane, Wash.; George F. Runge, Merrill, Wis.; Alice Pauling Schafer, Albany, N. Y.; W. B. Willis, New York, N. Y.; Chester A. Young, St. Joseph, Mo.

Preparatory Trill Studies For the Violin

By O. Sevcik, Op. 7, Part One

The violin world owes much to Otakar Sevcik. He has classified and systematized the technic of the instrument to the highest degree. The practice of the trill should be included in the daily routine of all violinists. Not only for the mastery of the trill itself, but also for acquiring exactitude of finger action. For this purpose, the *Trill Studies* of Sevcik have become indispensable. Part One, the most important book, is all in the First Position. This book is now in preparation to be added to the *Presser Collection*. The new edition will be under the supervision of Mr. Otto Meyer, who has been in intimate association with Sevcik and his work.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

Light—Cantata for Treble Voices By Richard Kountz

Before this month is out, we will be making delivery on all advance publication orders for his cantata, which might be termed of a festival character, since it is of a type for May festivals, etc. There is a two-piano accompaniment that gives an unusual and very satisfying background to the singing. The choruses are written for three-part singing in the main, but occasionally other combinations are made with good effect. The text is a story of the origin of Light, a subject relating to Nature throughout. This work is not easy or trifling and it is destined to become the prize effort of numerous school and college choruses. It is worthy of the rehearsal required, since it is extremely appealing. The actual rendition time is about 25 minutes. Many will be interested in knowing that an orchestration of this work may be rented if desired.

The advance of publication price of a single copy only is 25 cents, postpaid.

John M. Williams' Normal Class

Recognized nation-wide as an authority on matters pertaining to musical education, Mr. John M. Williams has been having remarkable success with series of normal classes conducted in the past year in such cities as Chicago, New York, Seattle, San Francisco, San Diego, Los Angeles, Salt Lake City and elsewhere. Teachers taking up the course, as given in the John M. Williams' Fundamental Training Normal Classes, find their musical knowledge increases and their ability to impart their musical knowledge develops to a high degree, thus furnishing equipment, making possible the increase of their income. The system is devoted to the training in piano teaching allied theoretical subjects. All along Williams' itinerary, enrollment soon exceeded the limited number that may be taken in each class. We are bringing Williams' normal classes to attention this time in order that those wishing to enroll for the Philadelphia classes first two weeks in March, 1925, will overlook making arrangements early.

A booklet describing the course in detail is gladly sent any interested teachers prospective teachers.

King of Glory Choral Cantata for Easter By R. S. Morrison

This Easter cantata will not be on Advance of Publication list next month as we will have it on the market then time for those desiring to secure quantities for Easter use. We have no doubt as to the success of this cantata, since it is of the type that the average choir sing effectively. It is melodious yet of proper character for sacred work. The solos for all voices are not difficult. In fact the solos may be done in unison desired with perhaps the exception of soprano solo, which is a requirement that should not stop any choir organization presenting this cantata. It is every Easter cantata, holding to all exaltation of that resurrection morn. The first four pages to the King of Glory serve as a prologue to the cantata, after which the resurrection story is taken up. Easter service will be greatly enhanced by the musical contribution found in the King of Glory and the entire cantata may be rendered in forty minutes.

One copy only may be ordered at special advance of publication price 30 cents, postpaid.

Little Folks' Music Story Book By James Francis Cooke

The final steps in the preparation of a book have been a real pleasure. As have frequently indicated, this very elementary book will have the pictures separate sheets to be cut out and pasted in the book by the child. Some of the pictures are well known ones that a child should know, but a great many are entirely fresh and new, pictures that no one has ever seen, because they have been made especially for this work. The book will be out very shortly. If you want to take advantage of the special introductory price of 50 cents we shall be glad, upon the receipt of the money, to enter your name now, so you may get your copy as soon as the book is published.

New Anthem Book

Organists and choir directors will welcome the announcement of a *New Anthem Collection* to our long and successful series of similar compilations. For Choirs and especially for Volunteer Chorus it is most convenient to have on hand several sets of these books. Each book contains at least 64 pages and in the pages are contained none but the most desirable anthems. Our new book contains anthems of but moderate difficulty all singable and easy to rehearse. The anthems are chiefly by modern and contemporary writers; none of them have appeared in any other collections. They are adapted for the use of practically religious denominations.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

Ruth—Sacred Cantata for Women's Voices By Paul Bliss

Bliss needs no introduction, as his musical writings, especially in this field, are so consistently attractive and worth while. We feel it is a privilege to be able to offer to our patrons at a low advance of publication price this new sacred cantata for women's voices by Mr. Bliss. The cantata of Naomi and Ruth as presented in this cantata required about 35 minutes, and hearers will find in the story new interest when contemplating it to this effective musical setting. Although the voices are written for four-part women's voices, it is possible to do it in two parts by the omission of the second part, making it a cantata for first and second sopranos and altos. The solo parts in his work are for sopranos, mezzosopranos and alto voices. Choirmasters desiring music for special occasions often are handicapped because of their inability to secure suitable male voices, but seldom are they limited as to the number of women's voices, at their command; therefore this cantata is bound to prove invaluable to the repertoire of many a choir director. It is also a safe prediction to say that music supervisors and other choral directors of girls or women's classes and organizations will utilize this cantata to as great an extent as choirmasters.

A single copy only may be ordered at the special advance of publication postpaid cash price of 25 cents.

Opopatra Drama Burlesque Book and Music By John W. Brigham

Everyone that has seen the manuscript of this extremely clever offering has enjoyed a laugh after laugh over the humorous and the excruciatingly funny possibilities in the presentation of this burlesque. Men's clubs or choral organizations may have a fine time presenting this comedy. It can be handled easily also by school boys, all the characters being played by those of the male sex, making it all the more mirth provoking. The Opopatra part might be done by a mezzo-soprano, however, if desired. The musical work is easy and the solo parts are within the ability of almost any amateurs. Costuming and staging are thoroughly depicted and require little work to make satisfactory. The production time required is about 40 minutes, so the play may be used as but a part of an evening's entertainment.

The advance of publication cash price is 25 cents, postpaid.

Little Suite for Two Violins in the First Position, Op. 19 By Arthur Hartmann

This suite a novelty is this offering. A single publication it will be, too. It affords the student some serious, yet pleasingly tedious practice in finger and bow exercises, the trill, the tremolo, the pizzicato, the trills, arpeggios and double stopping. The part may be played by the pupil accompanied by the teacher, or the suite may be used as a concert duet for students of moderate attainments. We believe that every progressive teacher will be interested in this work. The special advance of publication cash price is 30 cents, postpaid.

What to Play— What to Teach By Harriette Brower

This book is now nearly ready and will be in the hands of our customers very soon. A great many have ordered it in advance of publication. We are glad to see this, because we know that as soon as they see Miss Brower's unusual book, they will not hesitate to recommend it to others. However, those who desire to avail themselves of the advance of publication offer for the new work may still do so this month, by sending 75 cents, the pre-publication price. The design of the book is to inform teachers and students upon the best available teaching and study material. Miss Brower's ideas have been most excellently worked out.

How to Succeed In Singing By A. Buzzi-Peccia

If the purchaser of this book is successful in carrying out just a few of the ideas Senor Buzzi-Peccia gives, he will find himself well repaid. It is very rarely that a man with the artistic skill and the breadth of musicianly scholarship has the pronounced business insight that is indicated in all the work of Senor Buzzi-Peccia. He has helped a number of prominent singers to real success and in this book he tells many of the means that he has employed. The work is very readable and very enjoyable. The advance of publication price is 60 cents, postpaid.

Musical Moments for The Pianoforte By Mrs. H. B. Hudson

This is a very attractive collection of first or second grade recreation pieces designed to accompany or to supplement any instruction book or method. The pieces are printed in a special large notation so as to render them easily read and less trying to the eyes of young students. Mrs. Hudson is well known as a successful teacher and writer of teaching material. This book contains a number of her original compositions, as well as some arrangements and adaptations from other works. Although most of the pieces are for piano solo, a few are for four and for six hands. All of the pieces are very tuneful.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Dawn of Spring Cantata for Treble Voices By Richard Kountz

Here is a new cantata, which may be done entirely in unison or two part singing. A cantata of this character is usable either in grade schools or girls' high schools, preparatory schools or colleges. It is about the right length for an offering in a special school program, such as, for instance, the commencement exercises. It can be done comfortably within 25 minutes. Mr. Kountz has not missed any opportunities in the handling of so delightful a subject as a day in Spring, and the melodies and harmonies make an attractive vehicle for the nature pictures presented in the text. This work will be ready shortly and school supervisors wishing something for spring festivities should place an advance of publication cash order for this work, thus securing a copy at 30 cents, postpaid.

The Music Scrap Book By N. Louise Wright

The title, *Music Scrap Book*, should not prove misleading. This is not a compilation, but an original work. It is designed for the use of very young students; although it is not exactly a kindergarten book it is the next thing to it. It paves the way for any instruction book or method by imparting in a most pleasing manner the elements of notation and the beginning of key-board work. It is especially adapted for work with the youngest students. This book is now on the press.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Day Before Yesterday Operetta for Children By Cynthia Dodge

Those who are familiar with Miss Dodge's other successful operettas for children, recently published by us (*The Rainbow's End* and *Let's Go Traveling*) need but little more to recommend this operetta to them, than that this operetta is by the same writer. Miss Dodge has the happy faculty of giving the children something a little out of the ordinary to handle and her musical settings are always tuneful and attractive, being easily learned by the young participants. In the "Day Before Yesterday," interesting characters of days and even centuries gone by step into the scene. The staging, costuming and even the little dances that may be worked

in, all combine to make a delightful offering for a children's program. The play takes a little over a half hour to present. Those who at any time have anything to do with the staging of children's performances should know "Day Before Yesterday" and, in advance of publication, we will accept an order for one copy only at the special price of 40 cents, postpaid.

Elementary Piano Pedagogy By C. V. Macklin

How to teach so that the teaching will rank with the best work that is done in accordance with the most modern ideas of musical pedagogy is a problem which confronts many, many students. We believe we have in the new work of Mr. Macklin a very simple, practical, helpful text-book upon the elements of teaching that any young person desiring to enter the profession may read with unquestioned profit. There are just a few essential comprehensive principles that every teacher should know. Without an understanding of these principles the young teacher may make many serious blunders. Mr. Macklin has stated his facts in clear, comprehensive, sequential order. The book does not require a special teacher. The advance of publication price is 75 cents, postpaid.

Eleven Indian Love Songs For Three-Part Chorus Of Women's Voices By Thurlow Lieurance

This book is now ready but the special introductory offer will be continued during the current month. In this collection Mr. Lieurance has incorporated some of his greatest successes, together with some new things all arranged most effectively for three-part chorus of women's voices. All of these numbers, either singly or in groups, will make most effective program numbers. They are not difficult to sing, yet at the same time they are capable of the most artistic renditions. Some of the numbers are given with the original Indian texts. The piano accompaniment is effective throughout, affording good support to the voices.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Album of Transcriptions For the Pipe Organ By Orlando A. Mansfield

Although there is much good music written especially for the pipe organ, nevertheless, many organists are accustomed to use a goodly number of transcriptions from other works. There are many piano pieces and violin pieces that sound particularly well when played on modern pipe organs. Dr. Orlando A. Mansfield has selected from our catalog a number of suitable pieces and has made very effective transcriptions of them. These are chiefly of intermediate difficulty and in contrasting styles, they will prove suitable for teaching purposes, for recital use, for church and for picture playing. Every number is already a proven success. This is a most desirable volume.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

New Orchestra Book for The School Orchestra

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Prior to publication we are booking orders for the "New Orchestra Collection" at a cash price of 15 cents for the piano orchestral part and 30 cents for the piano part, postpaid.

(Publisher's Notes Continued on page 140)

World of Music

(Continued from page 75)

The Apollo Musical Club, of Chicago, the oldest musical organization of the "Windy City" (founded in 1871) and one of the oldest west of the Alleghenies, during the coming spring will make a tour of the leading western and southwestern cities. The chorus will approximate two hundred voices, with Harrison M. Wild as director. They will carry their own soloists—soprano, alto, tenor, baritone and bass as well as an accompanist; and the entire personnel will be from Chicago. In fifty years the organization has had but two Directors, Mr. Wild and Mr. William L. Tomlins, each having served twenty-five years. This will be the first time so large an organization of this nature has undertaken a tour so extended.

A Prize of One Hundred Dollars is offered by the People's Choral Union of Boston, for the best Part-Song for Mixed Voices with Piano Accompaniment. Particulars from Mrs. William Arms Fisher, 362 Commonwealth Avenue, Boston, Massachusetts.

Eduard Poldini's "Faschingshochzeit (Carnival Wedding)", a new comic opera, has met with such extraordinary success in Budapest that it has been predicted to be another of the world winners which have come from Vienna.

The Manuscript of Schubert's Geisterstimme brought 2,000 marks, the manuscript of his *Einsamkeit* brought 5,400 marks, letters of the youthful Mozart to his father brought 1,300 marks each, and a letter from Beethoven to the Messrs. Breitkopf & Härtel was sold for 2,400 marks, at a recent auction sale in Berlin.

Arturo Toscanini, so well remembered for his superb work as conductor for eight years of the Metropolitan Opera Company, and since leaving there in 1915 the artistic director of La Scala of Milan, is announced to conduct a series of concerts of the New York Philharmonic Orchestra early in 1926.

Cyril Scott's "Der Alchemist", a new opera, is to have its first public interpretation at the Municipal Opera House of Essen.

Elvira de Hidalgo claims to have sung the rôle of *Rosina* in the "Barber of Seville" two thousand times.

In Honor to Puccini, the Italian Opera at The Hague has given a series of three representations of "Madame Butterfly," "La Tosca," and "La Vie de Bohème."

The Largest Boy Scout Band of the world hails from Springfield, Missouri. It has a membership of two hundred and eighty-five, from which a concert band of one hundred to one hundred and fifty members is sustained. This Concert Band will in June make a tour of the principal cities east of the Rocky Mountains.

The One Hundred and Fiftieth Anniversary of the birth of Gaspare Spontini was recently celebrated at Berlin, by ceremonies in the new hall of the University, with the Italian Ambassador as principal orator.

The Ladbroke Banjo Orchestra, of London, England, is probably unique as an organization. The band is composed of forty players, each of whom uses some form of large or small banjo. Its concerts have been enthusiastically received.

Frieda Hempel, who has been introducing her Jenny Lind costumed program as the last half of her recitals in London, recently entertained an afternoon party of thirty people who had heard the immortal "Swedish Nightingale."

The Royal Philharmonic Society, of London, opened its one hundred and thirtieth season with a concert at Queen's Hall on November 20, under the baton of Furtwängler.

The League of Modern Composers gave its first public program at the Klau Theatre, New York, on the evening of November 30, when the fare was characteristically ultra-modern.

The Mu Phi Epsilon Sorority held its eighteenth annual convention at Christmas Lake, Minnesota, June 24-27. Membership is now based on musicianship and definite uniform standards of musical requirements, with the aim of advancing the musical interests of America. Further information as to membership and the formation of chapters of the organization may be had from Lucille Eilers, 3426 Morrison Place, Clifton, Cincinnati, Ohio.

New Magazine Catalog For 1925

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The following work has been published during the past month and is now withdrawn from the advance of publication offers.

Reflections for Music Students, by Sidney Silber.

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(Continued on page 148)



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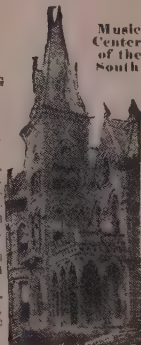
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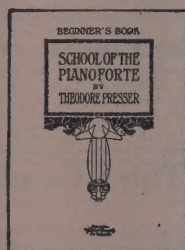
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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



Musical Terms, No. 14

The list takes us nearly to the end of the alphabet. How many of them can you remember?

Allegro—getting faster and more lively.

Ad libitum—suddenly.

Allegretto—a large composition, generally in sonata form, for full orchestra.

Accento—the shifting of an accent from strong to a weak beat.

Allegretto—a faster tempo.

Allegretto—the rate of speed at which a composition is to be performed.

Allegretto—held to the notes full value or

Allegretto—the leading motif, on which the rest of the composition is based.

Allegretto—calmly.

Foreign Contest

Before, you remember, the JUNIOR ETUDE had a contest for readers who live outside of the United States of America. Readers cannot enter the regular contests, as the closing dates are before they have time to receive ETUDES and return their answers. Fortunately, the time limit of the last foreign contest was too short, also, so many contributions were received on time. Now, however, the time limit will be long enough for every one to enter. Follow the directions carefully and be one of the six to win prizes, for the prizes will be given just as in the regular contests—three for essays and three for answers.

All JUNIOR ETUDE readers may contribute whether subscribers or not, provided they live OUTSIDE of the United States of America, and are not more than fifteen years of age.

All contributions must be received at the JUNIOR ETUDE office, 1712 Chestnut Philadelphia, Pa., U. S. A., before the first of June, 1925. Prize winners and their contributions will be published in the autumn.

Put your name and age on upper left-hand corner of paper and your address on upper right-hand corner. If your contribution takes more than one sheet of paper, do this on each piece.

Do not use typewriters.

Essays or stories must not contain more than two hundred words.

Subject for story or essay, "Musical Fictions in my town."

The puzzle is the regular JUNIOR ETUDE puzzle appearing on next page.

In both the story and puzzle contests the neatest and best will be the prize winners.

There once was a person who sang with a nasal and unpleasant twang. Though she thought she sang well 'Twas a regular yell; In her voice the whole countryside rang.

GRACE NOTE was just beginning music. "Dear me," she sighed one morning at her lesson, "I am afraid I will never learn the musical signs."

"Don't worry," encouraged her teacher, Professor F. Cleffe; "but come back this afternoon and let us go on a musical sight-seeing-tour—just like a little walk about town, with note-book and pencil, to take down some interesting things."

When they started out later, Professor Cleffe explained: "Now, Grace, as we go along I want you to keep your ears and eyes wide open; and everything that you hear or see reminding you of a musical sign must be written down."

"Oh, I understand! Why, there are musical signs everywhere!" she added excitedly, as her eyes caught sight of a card on a hardware store door reading: **SCALES FOR SALE**.

As they continued their way Grace was kept busy. In one window a card advised the public to use Blank's spectacles and see sharp. Passing a Drug Store, the Pharmacist was telling a customer to "Repeat the dose if necessary." At the Bank she heard: "I must get this note renewed." In asking directions of a policeman, he replied: "Take the first turn to the right." Two women were talking on a street corner. Snatches of their conversation overheard were: "Be your natural self.....our meeting was accidental."

Professor Cleffe finally said "Wouldn't you like to pause somewhere and rest? Suppose we go to the movies and..."

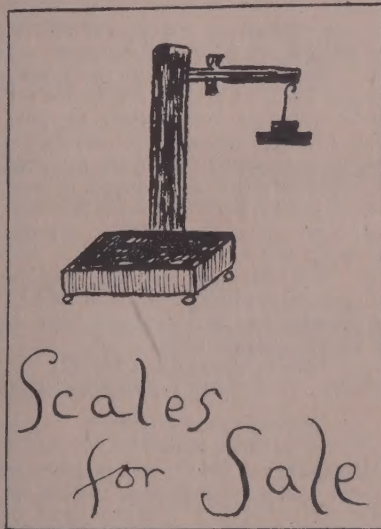
"Why, you're talking signs too," Grace broke in; "but I am a little tired," she admitted, "and here is a theatre. The picture is 'LETTING DOWN THE BARS.'" Then they both had to laugh, while Grace declared that even the moving pictures couldn't get along without musical signs.

Just then, an usher brought out the word that all available space was taken, and Grace announced that to make "a space" she would need some lines, so perhaps it would be best to go home, where she could rule off nice straight ones.

"But, Professor," she added, "I do want to thank you for showing me all these things. Hereafter, musical signs will not be a bit hard, for I can hear and see them everywhere. I have had a perfectly lovely time," she continued.

Then she stopped, as Professor Cleffe, with a twinkle in his eye, asked if it was "4/4" or "6/8"!

"Well, it was quite un-common," she replied, as they parted.



This sounded puzzling, but they had hardly walked a block before they came to a large sign: **FLATS TO RENT**. The Professor smiled and Grace laughingly exclaimed as she made the flat signature,

Mendelssohn, A Musical Poet

By B. B. N.

Who has not heard the "Spring Song" by Felix Mendelssohn, with its gaily embroidered melody? Mendelssohn's first name, Felix, means "happy," and he was well named, for there was never a sunnier tempered character than this poet-musician of the fairies, gnomes and elves, who delights the world with his melodious, buoyant music.

When he was only a very little boy he used to conduct an orchestra composed of the children of his own family, which gave a concert every fortnight at their home in Berlin. When only 17 years old, he wrote the lovely "Overture" to Shakespeare's "A Midsummer's Night's Dream,"

full of the bustle and playfulness of the elves of fairyland.

Blessed with wealth as well as with other gifts, Mendelssohn was able to travel. He visited Switzerland, France, Italy, England and Scotland, and many of his compositions describe the places he saw. Asked by his favorite sister, Fanny, to tell her about Fingal's Cave in the Hebrides of Scotland, he replied: "It cannot be told; only played." And the music that he made tells how the wind moans and the waves dash against the rocky walls of the great cavern. You see, he could use music as we do words.

??? Question Box ???

DEAR JUNIOR ETUDE:

I wish to know how to make a blowhorn out of a cow's horn. I have tried several times to do this but have not succeeded in getting a horn that would produce any sound, and I would very much appreciate any information you can give me.

M. W., JR. (Nevada).

Answer. The JUNIOR ETUDE does not know just how to make these horns, although they have been made with good results. If any readers know the method, we would be glad to have them write and tell us.

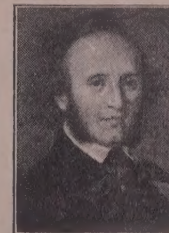
DEAR JUNIOR ETUDE:

How do you pronounce Chaminade, and Paderewski? A. E. (Minn.)

Answer. Shäm-i-näd, accent on last syllable. Päd-ref-sky, accent on middle syllable.

Musical Acrostic

By Laura R. Smith



M—Mendelssohn was an artist as well as a musician.

E—Everything he composed he copied with great care.

N—Now and then he wrote interesting letters to friends.

D—Doubtless his sister composed some of the "Songs Without Words," but women did not appear in print in those days.

E—Everybody enjoyed his "Elijah," brought out the first time in 1846, in England.

L—Loud and soft effects he brought out as a conductor, using his hands and swaying his entire body to and fro.

S—"Son and Stranger" is the title of his comic opera.

S—"St. Paul" and "Elijah" are his great oratorios.

O—On several occasions he accompanied Jenny Lind on the piano.

H—How beautiful are the trills in his music; he seemed often to imitate the songs of birds.

N—Now his "Songs Without Words" are familiar to every piano student, and well beloved is the name of Mendelssohn.

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PUBLISHER'S NOTES—Continued from Page 140

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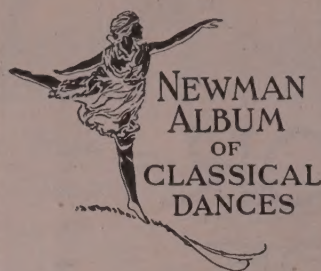
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JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original story or essay and for answers to puzzles.

Subject for story or essay this month: "Chorus singing." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete, whether a subscriber or not.

All contributions must be received at the JUNIOR ETUDE Office, 1712 Chestnut Street, Philadelphia, Pa., before February 20, 1925. Names of prize-winners and their contributions will be published in the May issue.

Put your name and age on upper left corner of paper and your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet.

Do not use typewriters.

Competitors who do not comply with all of the above conditions will not be considered.

(When schools or clubs are competing please have a preliminary contest first and send only the best five to the Junior Etude Contest).

MUSIC IN AMERICA (Prize winner)

No longer is it thought necessary that one should go abroad to complete his musical education in European conservatories. American schools of music are now among the finest and best equipped in the world and have a very large enrollment. We are a music-loving nation; and it is difficult to find a child who is not studying music in one form or another. "Music appreciation" in our schools is doing much to develop a love for the classics and finer music among the children. American composers are among the best, and travellers in European countries are often surprised and amused to hear American dance music and songs and classical compositions in the cafes, theatres and music halls of France, England and Italy. Not only have we many musical organizations, including school orchestras, but America has also produced some of the world's greatest artists.

DOLLY ANDERSON (Age 14),
Washington

MUSIC IN AMERICA (Prize winner)

Miss America, I do not think that you are making the most of your musical opportunities. Without a doubt, most of you say that you like music; and yet when you go to musical entertainments you listen with deaf ears. This is the time of America's greatest musical opportunity. Are you making the most of it? The majority of people in America are supplied with a little money to spend on their own pleasure; so why not let music in some phase be one of your pleasures? Do not be dormant. The world is full of beauty and music, so awake and enjoy it. Music almost has the power of making heaven descend to earth. Stimulate your interest by reading musical magazines and attending musical concerts and entertainments. So again I say, "Wake up, Miss America, to the music and beauty that surrounds you."

ANNA KROYER (Age 15),
Wisconsin

MUSIC IN AMERICA (Prize winner)

Many people in America regard music merely as a source of amusement and entertainment. This, however, is a false idea, for music in this country is serving a wider and more important purpose—that

of taking an active part in the education of the American youth. It is true it is a source of amusement; and a very recent invention, the radio, has made this in a larger sense; but men of authority all over the country express themselves as believing that an education is not complete without its musical training. This and every other respect music is advancing. People are taking a deep interest in it and it is producing a desired effect.

WALLACE NETHERY (Age 13),
Iowa

Honorable Mention for Essays

Sarah Silverstein, Charlotte Silvey, Al Bastian, Mildred Summers, Louise El Richard M. Hawkins, Helen Schilling, Richard Sartorius, Pauline Wall, Ernestine Bush, Mary A. Crouser, Rhoda Freiman, John Bush, Dorothea Evert, Olive E. Mack, Marjorie Mather, Faye Chandler, Doris Ewald, Edmund Lukaszewski, Jack F. Abele, Margaret Monroe, Alice Hagan, Victoria Hargrave, Dorothy Murley, Janier DeBaun, Annel Moodie, Nellie Tang, Isobel Rogers, Imogene Cummings.

Honorable Mention for Puzzles in November

Maxine McBride, Amelia Moodie, Gerald Huggins, Gergette Wilson, Helen Dunn, Louise Elms, Ida Gross, Laura Harms, Odella Baron, Marian Wilson, Jean Fish, Laura Snow, Alice Vander May, Gretchen Kohler, Margaret Gray, Rachel Walkins, Cordula Schulte, Olive Mackey, Louise Cab, Helen Henchey, Phyllis Yochine, Grace Alldorf, Jane Reed, Clarice Browns, Joseph Fish Hamilton, Marian Hacker, Lewis Full Virginia H. V. Randolph, Louis Nichols, Anna Coulombe, Francis Schnorr, Catherine Bernish, Charlotte Silvey, Adelaide Biggar, Lorna MacDonnell, Edith Sherman, Paul Perry, Louise Taylor, Beth Emery, Ruth Enright, Cecelia Patzke, Ernestine Buchanan, Katherine McKenna, Katherine Muller, Luc Phillips, Ida Gollin, Maria Couffer, Elizabeth Vassil, Mary Louise Fox, Alice Roggenmo, Eveline Omwake, Margaret Huck, Alice White, Evelyn Gillings, Helen Sheehen, Harriet Delwig, Imogene Cummings, Margaret Burnett, Francis Jennings, Gertrude Munn, Alice Burrows, Donald Lanman, Lou Tachoir, Frances Gunning, Mary Francis Jarrell, Florrie Lee Erb, Catherine Johnson, Mary Dorothy Sayles, Evelyn Baines, Clara E. Head.

N. B.—There was a slight mistake in the November puzzle which the JUNIOR ETUDE did not notice before printing it. The composer in the puzzle was, of course, Liszt, but the puzzle made it spell "Lizst." Hay is sometimes spelled Hayden.

Puzzle Corner

Puzzle

Margaret Stewart (Age 12) Prize winner in puzzle contest.

Rearrange the letters in each line so that they spell the name of a composer. When this is done, the first letter of the composer's names, without changing the order, will spell a musical term. (Answer must include composer's names as well as musical term.)

1. F-N-A-H-F-E-O-B-C.
2. T-E-O-N-E-B-H-E-V.
3. A-H-C-B.
4. L-B-E-H-Y-A-C.
5. I-Y-N-K-S-Y-L.
6. T-S-A-K-G-C-O-T-L-H.
7. A-Y-R-K-N-E-S.
8. Y-S-O-I-H-S-T-K-W-K-A-C.
9. A-H-F-E-B-N-F-O-C.

Answer to Hidden Composer Puzzle in November

1, Haydn; 2, Bellini; 3, Rossini; Weber; 5, Cherubini; 6, Handel; Flotow; 8, Beethoven; 9, Wagner; Chopin; 11, Gluck; 12, Liszt.

Prize Winners—Ralph Hallenbeck, (Age 11), N. Y.; Florrie Lee Erb (Age Georgia; Christine de Guichard (Age 1 Mass.

DEAR JUNIOR ETUDE:

I read the letters that are in THE JUN and like them very much. I am learning play pieces in THE ETUDE at my music lessons. I am in the third grade in music and like my lessons very much, and also like rudiments of music, too.

From your friend,
GLADYS KIRTON (Age 10)